

## THE MUSICAL TIMES

### AND SINGING-CLASS CIRCULAR.

MAY 1, 1879.

#### MUSIC IN ELEMENTARY SCHOOLS.

THE subject of musical education in all its branches is evidently not destined to expire for want of kindly and energetic support. There is truly nothing new to be said on the question, but it cannot be too often brought before the notice of the public; and we are indebted to the Social Science Association for giving Dr. Hullah an opportunity during the month of reading a paper on "Musical Instruction in Elementary Schools." The Earl of Aberdeen presided on the occasion, and the room in Adam Street, Adelphi, was filled by members of the Social Science Association interested in the subject, together with a large number of professors of music, many of whom are of considerable repute as teachers.

Dr. Hullah was, as he told us, on the eve of his departure to the Continent on a mission from the Education Department. He is commissioned to study the system of elementary and—as we suppose—general musical instruction adopted in the different European States, and under Government aid and inspection, or under the auspices of private colleges and societies. At the last Congress of the Social Science Association he had already explained his own views in detail. The paper now under notice was, as Lord Aberdeen described it, "practical and brief," and intended rather to elicit discussion than to restate the general question. It was chiefly confined to two points: the necessity of beginning the teaching of music very early; and of ascertaining, through competent inspection, if it was properly taught in the national schools.

Music, as Dr. Hullah reminds us, is like modern languages or horsemanship, or most other acquisitions dependent on the mechanism of nerve, muscle, or memory. If we are to arrive at proficiency we must begin when the mind is fresh and the frame supple. He repeated his favourite dictum that what constitutes a musician, in embryo at least, is the power of identifying the key-relationship of sounds by the ear, and naming them according to some system of notation. That power, which he considers the *fons et origo* of musical skill and science, is with difficulty acquired by adults; and then only by an expenditure of time he thinks might be better employed in other studies.

Dr. Hullah informs us that these desiderata—singing at sight, and naming the notes from dictation—the only means by which a child can acquire solid instruction or rational pleasure in vocal music, are neglected in the present system of teaching in our elementary schools. It is not, he says, for want of "teaching power." The training-schools for schoolmasters and schoolmistresses have made the study of vocal music an essential part of their curriculum; and, as he tells, with fair success. Since 1872 he has annually examined collectively and individually the students who have been trained in those schools; of which there are in England and Wales forty-one, and in Scotland seven. Last year he examined 1,965 students, and yet, with all this annual production of "teaching power," he says, "we have little or no teaching of music in the national schools."

To reform this state of things Dr. Hullah advocates the appointment of paid Government inspectors who have sufficient special knowledge of music to judge whether the children are properly taught. At present Her Majesty's Inspectors of Schools are not necessarily accomplished musicians, and if they hear a

song well sung they are satisfied; and indeed are satisfied if the singing is not altogether "insufferable."

The main difficulty is of course, as Dr. Hullah acknowledges, to persuade ratepayers that beyond the "good song" or the "not insufferable song" there is anything in the teaching of music worth the extra money required.

The object of the meeting at which Lord Aberdeen kindly presided, and of Dr. Hullah's paper, seemed to be to enlist the sympathies of musical men in favour of a crusade against the public apathy and ignorance in regard to the system of musical instruction patronised by the School Boards.

The whole question naturally divides itself into three very obvious points: Is music worth teaching at all?—what is the best way to teach it, if it is?—and if people will not pay for the best way, is it worth while continuing any other?

The first point we can dismiss from consideration, as thereon we can all agree to differ. No arguments will convince a person of the educational value of music who does not see it instinctively from the possession of the musical faculty himself. As to the second point there can be but one opinion amongst people of any musical cultivation. The only way to teach music is as Dr. Hullah recommends. Whilst admitting that much, there are many who will ask, "Why should we have the additional expense of special inspectors of music, when in other branches of instruction one inspector serves for arithmetic, geography, &c., and even drawing?" Dr. Hullah gives us the answer when he tells us that, unless in music we begin early, as most of us have done in arithmetic and geography, we can never acquire the power of identifying sounds by the notation or by ear in a specific relation to what is called a tonic. We can all tell whether a boy sings more or less in tune, but unless we can detect at once whether he is singing *sol* or *fa* we know nothing about it, and we are not qualified as inspectors.

Then comes the third point: "If we are to have all that bother," some will say, "let us go on as we are." That certainly is a question. For our own parts, we should say decidedly not. It is simply a waste of the children's time and of public money.

However, there are many gentlemen of experience, such as Mr. John Hamilton Pollock, who spoke at the meeting apparently on behalf of the School Boards and the existing system of music inspectors, who seem to be of a different opinion. He seemed to afford Dr. Hullah immense amusement by appealing to the skilful renderings of the works of Beethoven and Mendelssohn by the children at Bath Street Schools, City Road. Like all advocates of similar opinions, Mr. Pollock appeared to treat music as a question not of education but of moral edification. That may be true of the art and its general effects; but in elementary schools it is a question of common education, like any other subject.

Even Mr. Helmore, who has had many years' experience in teaching, observed that such men for example as Mr. Matthew Arnold, although not specialists in music, were quite competent, with the assistance they eagerly sought, to estimate the advancement of school children in music. Mr. Mackeson alluded also to what is likely enough a pertinent fact, that the children of the Board Schools derive great pleasure from the visitation and friendly words of the general inspector. We ourselves do not doubt for a moment that the children would be vastly more pleased with the sweetness and light of Mr. Matthew Arnold, than with the criticisms of some expert fresh from a training-school. But is that the point? And could we not, as we think Mr. Mackeson suggested, have both inspectors?

Teaching of any kind requires the hard, practised pedagogue; and, on the principle of "setting a thief to catch a thief," the inspector, to do his work properly, must be something of the same nature. Dr. Hullah himself is an old hand; and in allusion to excerpts from Beethoven and Mendelssohn and the rest at elementary schools, he gave us an instance of a school where there appeared to be excellent singing and at sight; but it was led by one clever urchin. On Dr. Hullah requesting "that boy" should be made to sit down, there was an end of it.

There were other kinds of suggestions made, tending towards the exacting of too much rather than too little of music-inspectors and of teachers. Mr. H. M. Smith, in the course of his observations, dwelt on the desirability of the inspectors being qualified to judge of the "scientific culture of the voice." And Mr. West alluded to the inequality of teachers in the different departments of schools, resulting in children either not being prepared for promotion from one department to another, or losing in a higher class what they had learned in another.

As a climax, one gentleman observed that he was not a musician, but he knew something of "boys and girls," and he thought there was too much teaching;

and deplored the hypercriticism in the present day of "one in a family" who happened to know a little more music than the rest, and who marred the pleasure which some who were not so clever might and did give to themselves and to others. The gentleman's particular views would certainly settle the vexed question of music-inspectors in elementary schools. However, Dr. Hullah easily met the objection, and also referred to the impracticability of getting teachers of equal merit; and as for the power of judging the "scientific culture of the voice," he said there were perhaps *two* men in all Europe who would be competent as music-inspectors in schools if that were a necessary qualification.

He strongly insisted on the desirability of improving, by practice and proper system, the "national ear;" and observed that he had throughout the kingdom found everywhere workable materials, with perhaps some exceptions in Scotland. Here the noble chairman winced visibly, and the Scottish lion growled audibly; but Dr. Hullah explained that he alluded to the extreme West and Western Islands, N.B., where people never heard any music, and it was not possible their ear for it could be very precise.

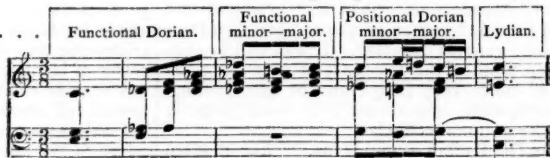
### HARMONY MODES.

By JOSEPH GREEN.

"Have lightnings and thunders."—S. BACH.

Homophonic mode or scale. . . . .

Ex. 1.



Forms of vertical scales.....

Tetrads or fragments of scales.....

Ex. 2.

(Showing the progressions of the harmony in Ex. 1.)



Roots of triads.....

Order of progression of roots.....

Modes.....

Dominants by inversion.....

It is essential to the system to remember that all tetrads resolve on a certain tonic or they change their significance and numbers. Helmholtz, Westphal and many others who take the authentic or plagal cadence in a minor horizontal scale and call it *Dorian*, have overlooked the principle. G, b $\flat$ , d $\flat$ , f, resolving on A $\flat$  is *Dorian*; resolving on C $\sharp$  it is *Lydian* inverted; and is precisely the same as 7, 2, 4, 6 resolving on 3; that is, b, d, f, a in the scale of C resolving on E, which notes in relation to E are 5, 7 $\flat$ , 2 $\flat$ , 4. The pure *Dorian* cadence is 7 $\flat$ , 2 $\flat$ , 4, 6 resolving on the major triad; but major or minor makes no difference in the second chord. The best position of the chords is not now a question.

Glancing at the foregoing examples, a musician might say, "It is simply a question of transposition." It is certainly a question of transposition, but by *interval progression*, and not as he understands the term *transposition*; that is, by *shift* only. Ex. 2 represents *nominally*—but to avoid complications, not completely—the progressions in Ex. 1 in relation to one tonic  $C\sharp$ . Although Ex. 2 changes its tonic relation at bar 4 the principle is the same, and it represents *literally and absolutely what occurs in Ex. 1*. Ex. 2 shows the principle of the *movable Doh* by a kind of reversed method. Ex. 1 shows the principle of the *fixed Doh*, the change of pitch, the "pictorial effect" of the common notation. Both principles are equally indispensable in music and musical theory.

The homophonic or horizontal scale gives different results to the vertical scales or "harmony modes." In bar 3, Ex. 1, the melodic mode is "functional minor-major"—that is, the inverted mode of the third or *Dorian*,\* with the leading note of the major scale. We see here very plainly how the chord of the "German sixth" is produced by no harmony method, but by the natural movement of the melody or form of scale. Helmholtz and others before him have long since pointed out, but only *en passant* and not systematically, how the chords of the extreme sixth are a relic of the ancient homophonic modes. In the bar in question there is no doubt about the last triad, which is that of F. In relation to that tonic, it is equally certain that the preceding chord is  $G\sharp$ , 1, 3 $\sharp$ , 4 $\sharp$ , as given in the numbering over Example 2.

We may quarrel over the root of the second of two consecutive chords, but that once fixed the numbering of the preceding chord will be the same whatever may be its root. A change of root in one or other chord alters the order of progression, and therefore the *harmony mode*; the order 4 gives *Lydian*; 2 gives *Dorian*; 7, *Phrygian*; and 5, *Mixolydian*. These numbers are those of the dominant chord (5, 7, 2, 4) in reversed order. If we proceed in the double octave of thirds, thus—

5	7	2	4	6	1	3
Lydian system			Mixolydian system			

the dominants 6, 1, 3 represent *superposed modes*. The 4, or sub-dominant, is common to both systems as an added sound in the *Lydian* and a nominal dominant in the *Mixolydian* system. The progressions 6, 1, 3, or rather 6 and 3—the order 1 not representing a progression, as explained in the next paragraph—are used in modern music in passages such as Dr. Macfarren in his Lectures alludes to in Rossini's trio in "William Tell" as "Gallicisms." They are, however, the staple of the modern effects used by Mendelssohn in some of his overtures, by Wagner in the Grail music of the Lohengrin, and appear in most music of the "tone-picture" and

\* Helmholtz, who on the subject of Greek music represents the opinions of many authors he has consulted, gives two examples of the *Dorian* cadence in harmony. In his second example, from Handel's "Samson" (page 476, English edition), he evidently intends the *Dorian* cadence to be the last one in the example—minor triad of  $A\sharp$  to triad of  $C\sharp$ —order of progression, 5. Westphal would assuredly have given the same nomenclature. In the system here proposed the progression 5 (subdominant to tonic, or Church plagal cadence) is *Mixolydian*. Mr. Ellis, the translator of Helmholtz, points out in a note the particular progression in the example he considers to be the *Dorian*. The order of progression is 2, and agrees so far with the system. Dr. Marx gives different names to the same progressions, and appears to be no authority on the subject, and is evidently guided solely by the homophonic modes in the beautiful examples he gives. I generally observe in books where the examples are most beautiful that theory is scarce. Mr. Ellis, by the way, corrects the term "mode of the sixth," used by Helmholtz, and calls it the mode of the "minor sixth." The corrected form, I think, is not much better than the original. The true expression is *mode of the third, direct or inverted*. The same of the rest, 1, 2, 3, 4, 5, 6, 7.

sentimental style. In their minor and chromatic forms they have a poetically vague and undecided but iridescent effect; something similar to what colourists call "pavonian" or "shot colours." The mixture of modes we get by the employment of the "modal" or modic sounds 3 and 6 are seen in this diagram representing a vertical scale of tetrachords.

[ Lydian ]		[ Dorian ]	
5	1	4	7
[ Mixolydian ]		[ Eolian ]	
3	6	2	(10:9)

In some respects, imitating Westphal, we can classify this particular system of "superposed modes" as *Dorico-Mixolydian*, or *Dorico-Eolian*, or simply *Eolian*. As specific modes they may be called *Mixos* on this principle:—

Lydian system ...		Lydian		Mixolydian	
5	7	2	4	6	1
Dorian system ...		Dorian		Mixolydian	
7	2	4	6	1	3

There is a rule quoted by Dr. Macfarren that *where there is no change of root there is no modulation*. When rightly applied the rule is important, though curiously ignored by the best writers, who never seem safe in the use of chromatics if the problem is at all doubtful.

In Example 1, bar 3, the  $B\sharp$  seems to be only a passing or melodic alteration of the preceding chord; and it would be so if there were no change of root in the next. The  $B\sharp$  as 6 $\sharp$  of  $D\sharp$  the sub-dominant of  $A\sharp$  is what the Sol-faists call *le*. In most technical, and in all the scientific theories that I know of, chords are still treated either as purely abstract combinations or without any thoroughgoing system of tonal or modal relation. For instance, Dr. Macfarren, who—if I may be permitted to pay him a high compliment—rivals Fétis as an intuitive theorist, says *the chord determines the resolution*. In the system here suggested the general rule is just the reverse; *the resolution determines the chord*. Hence the  $B\sharp$  in the example is 4 $\sharp$  (*fe*)—a diezeugtic semitone in relation to F, the following root.

In deference to the correspondent who throws "perfect fifths" and "beats" at us, as if we had never heard of them before, we make the root of the *German Sixth*  $A\sharp$  (or  $D\sharp$  in Ex. 1, bar 3); and it is so as a question of harmony. The 4 $\sharp$  is an exigency of the melody or scale. In common musical phraseology, founded on the *shift* from one horizontal scale to another, Ex. 1 is in  $D\sharp$  modulating to  $E\sharp$ , and concluding in  $C\sharp$ . The definition can only be clumsily modified by allusions to the major and minor modes of  $C\sharp$  unless we have more modes than two. According to received methods, of which there are only two worth classifying, the *old system of figured bass* counting from a temporary bass note, and a little *newer system of figured bass* counting from a funda-

\* In its adaptation to modern notions, Greek music naturally divides itself into *system* and *sub-system* *Hypo* and *Hyper*; *mode* *hypo* and *hyper*, and *octave* *plagal* and *authentic*. The *octaves* are of the same ratio as the normal scale, whatever it is, *tone* or *mode*. Consequently the *Eolian* octave in the *Lydian* or *Dorian* system, whichever we take as normal, retains the same ratios. Otherwise it is a question of change of modal system, not of the octave. In equal temperament or in the Pythagorean scale, only seven modes are possible; and they are simply seven octaves of one system. The Pythagorean system was evidently a practical device for musicians; a device like our equal temperament. Thus we find half a dozen different names given to the same octave, such as octave A—A, *Hypo-Dorian* (Ptolemy), *Dorian* (some modern commentators), *Hyper-Dorian*, *Eolian*, *Locrian*, *Syntono-Lydian* (Westphal), &c., &c. Unless these various titles each represent theoretically a different tetrachordal shift and change of ratio, the whole thing is ludicrous. To exact "just intonation" in practically adapting different ratios to our modern "chord music" is another matter.

mental, the root of the chord in the centre of bar 3, Ex. 1, would be either D $\sharp$ , the sub-dominant of A $\sharp$ , or B $\sharp$ , the supertonic (chromatically raised), or B $\natural$ , the leading note of the normal scale C $\sharp$ , or its dominant G $\sharp$  as a fundamental, when A $\sharp$  would appear as a minor 9th, and the D $\sharp$ , seemingly the foundation of the chord in the example, would be treated as a chromatic.

The word *dominant* or *supertonic* presupposes a scale. Instead, therefore, of taking the more abstract combination, 1, 3, 5, 7, 9, 11, 13, let us take at once a scale beginning on the dominant—5, 7, 2, 4, 6, 1, 3. We here rise out of acoustics into music; but it is only homophonic music, or at most the harmony of one mode, unless we change the resolution. Dr. Day and Dr. Macfarren wish to show us, and in some respects do show us most admirably, the difference between the old tonality and the modern system of keys. Unhappily for their purpose they make use of the term *deceptive cadence*. There is no such thing as a "deceptive cadence." One cadence determines the modern key better than another, but a change of progression of any kind is simply a change of mode; and unless the *dominant* on any series resolves on the *tonic* the fundamentals lose their titles, and the dominant becomes a supertonic, and the supertonic a dominant, or other sound of a new scale. The possible error of Day's system can be shown in this way. Take the abstract combinations 1, 3, 5, 7 $\sharp$ , and let the figure 1 represent C $\sharp$ . If the resolution is on C $\sharp$  there is no modulation according to Dr. Macfarren's rule, and the flat rises properly to the natural. If the resolution is on E $\sharp$  minor the 7 $\sharp$  becomes 4 $\sharp$ . In some of the examples given by Dr. Macfarren and other theorists of the same school, the chord of resolution is written as E, G, an interval which might belong either to C, E, G or E, G, B, and the point in question is evaded. Dr. Day excludes the latter chord from his key. As a question of a series of *tonics* of keys formed on the Pythagorean system—and they are so formed—that is correct, but not as a question of *octave modes* we have all chosen to consider matters only fit for churchmen or antiquarians.

Again, if instead of resolving the dominant series of thirds on the tonic, we take the "deceptive cadence" G to A $\sharp$ , the B $\sharp$  in that series becomes the D $\sharp$  which Dr. Day was obliged to abolish to preserve the contour of his system, depending on the minor 13th, an inversion of the No. 5 in the series of harmonics of the dominant. Were we anxious for a theory of that kind, or could we conceive that the wondrous complications of the musical art could be reflected in one wretched little physical fact, we could get the D $\sharp$  at once like the F $\sharp$  as positive existencies in the clang-tint of the dominant triad. But given the harmony triad we can obtain what we require more logically by the scale and its inversions, and by the interval progressions of one vertical scale to another. By the latter principle the D $\sharp$  eliminated in the "order of progression" 2 $\sharp$ , alluded to above, is as much an absolute fact as if it appeared visibly in the notation. Those who fail to see it can comprehend nothing not made palpable to the senses.

We can indicate the formation of scales by purely harmony methods according to the following principle:—

- Let the sign  $\circ$  mean *overtone* or *major triad*.  
 "  $\circ$  " *undertone* or *minor triad* (inversion of the major).  
 "  $\circ^+$  " *major triad with added sound* (seventh 16 : 9).  
 "  $\circ^+$  " *minor triad with added sound* (second 9 : 8).

As a rule, the sign  $\circ$  means *dominant*, and the sign  $\circ^+$  means *subdominant*, indicating in rather a remarkable manner the place and value of the subdominant in the musical system. It is the *undertone dominant* or *dominant of the mode*; and that is why many of us have tried hard to exclude it from the *key*. The effort was right enough from the old stand-point, the system of *adjacent triads*, in which the subdominant was taken as a fundamental in the *major key*, and a nominal fundamental in the *minor key*; the minor intervals being not systematically derived, but assumed.

The formula suggested for the major diatonic scale is therefore  $5^{\circ+}-3^{\circ}$ ; and for the minor or inverted scale  $4^{\circ+}-6^{\circ}$ .

We see here an explanation of the mystery of the mixed major and minor, or minor and major systems—or mixed Lydian and Dorian systems.

The formula for the scale of adjacent triads even when adapted to a system of inversion is—

Major  $5^{\circ}$   $1^{\circ}$   $4^{\circ}$  Minor  $4^{\circ}$   $1^{\circ}$   $5^{\circ}$

The minor scale in both instances is the *mode* of the *third* inverted.

To my mind, the "adjacent triads" represent no theory at all; they are simply a coarse or, as the French would say, a "brutal" juxtaposition of facts.

In the same way as the octave A—A is Dorian in position, or a scale of the subdominant of E, the common minor scale of C $\sharp$  is an inversion in position of the tetrachordal scale (or *tone*) of the subdominant F. To put the scale of F in position to C, we have only to number it in relation to that tonic, and invert if required. All numbering in position represents the principle of the *fixed Doh*. Numbering in *power* represents the principle of the *movable Doh*. We see it in this way:—

Alphabetical Signs.	Sol-fa Notation.	Numerals.
b $\sharp$ . d $\sharp$ f $\sharp$	d. m. s.	7 $\sharp$ . 2 $\sharp$ . 4 $\sharp$ .
c. e. g.	d. m. s.	1. 3. 5.

To put the Sol-fa notation in position, we have to add a numeral or alphabetical symbol; and even then, in theoretical diagrams as in musical notation, the "pictorial effect," the immediate recognition of relationship in differences of pitch, is lost. The two systems are simply two sides of a shield. We take one or other according to the problem.

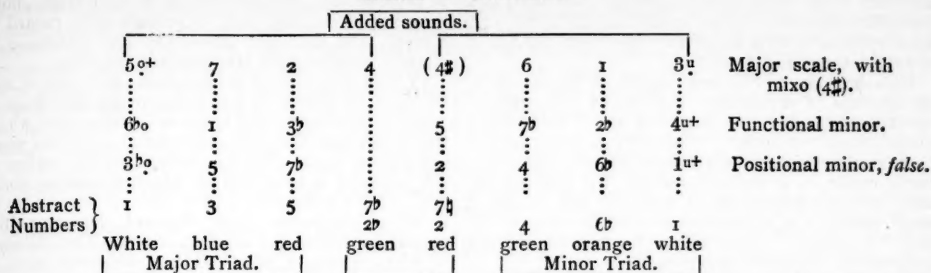
The Sol-fa notation has special advantages of its own. We see them in the numeral 6, or the letter A, which has no theoretical meaning until we name it *lah* or *lay*. On the other hand *lah* means only a *third*, and *lay* means a *fifth*; and so far they represent the old harmony method of adjacent triads to which the system of notation was originally adapted.

If it be a question whether in a system of scales the *lah* is derived as a *third* of F or as a *fourth* of E—the Dorian mese—neither the Sol-fa nor any of the scientific notations that have been proposed will inform us. To meet that requirement, and with the idea of making the suggestions in this article of some practical value, I submit for adoption a systematic method of colouring diagrams for the school-room or lecture-room; and a system of nomenclature—very much wanted in some form or another—for the forty-nine sounds of any normal system founded on the commonly received principles of musical arithmetic and inversion.

The system of colouring has these advantages: it follows a certain analogy in sound and light by making complementary intervals or inversions correspond with complementary colours; and as only the triad and its inversion are employed, we require but four colours and *white*; the latter always representing a fundamental or the intervals unison and octave.



## SYSTEM OF COLOURING.



False fifths arise in all complete octave scales. In regard to system or sub-system, the condition is that they shall not occur between sounds forming a tetrachordal basis, as 5—1—4 of the Lydian or tonal system, or 7—3—6 of the Dorian or modal system, direct or inverted.

In an overtone chord the sign of the false fifth will be  $\bar{5}$ ; denoting that the fifth is a komma flat. In an undertone chord the sign will be  $\bar{5}$ , denoting that the underfifth is a komma flat. A false underfifth when reversed becomes of course a fourth, a komma sharp.

In the diagram above the positional minor is purposely shown wrongly derived. As it stands, without the sign of the false fifth it is not  $C\bar{4}$  positional minor, but  $G\bar{4}$  functional minor (formula  $4^{+}-6^{+}$  or  $C^{+}-e^{+}$ ), or the Dorian or *mi* mode in the system or normal diapason  $G\bar{4}$ .

It is only with the sign of the false fifth that we can put the common minor scale into a nominal harmony formula. That sign shows that the scale is not a normal mode, but an octave like the so-called "relative minor" or *lah*-mode. When we invert the *lah*, and call  $E\bar{7}$  *doh*, that surely is an equal temperament or key-board heresy, which has crept into

what was intended for, and might be made, an admirable theoretical system. The  $E\bar{7}$  *doh* and the  $E\bar{7}$  *final* are different affairs. To get out of the difficulty I should propose that it be shown, as in the diagram above, that the *lah* does not appear in the system as the third (blue) of F, or even the sixth of C, which amounts to the same thing; but as the fourth (green) of  $E\bar{4}$ , the true *doh* of the minor system. A difference of colour does not necessarily imply a change of ratio, but it always indicates the system of scale derivation.

*Nomenclature of a system of sounds.* It is scarcely worth while anticipating the objection that the following table is "not new." The chief advantage of the table is that neither the form nor the nomenclature is new. What novelty it contains is in the general system.

It will be understood that all the sounds in the vertical lines above the horizontal central line are in series of major thirds (5 : 4 blue); and all below are in series of minor sixths (8 : 5 orange). The horizontal lines are in series of fourths (green) to the right of the normal tonic (white), and of fifths (red) to the left—always counting upwards.

Specific Nomenclature.	Hypo-quintal.	Quintal.	Hypo.	Normal.	Hyper.	Quartal.	Hyper-quartal.	General Classification.
Tertian Enharmonic ...	5 $\times$	1 $\times$	4 $\times$	7 $\sharp$ 375 : 192...	3 $\sharp$	6 $\sharp$	2 $\sharp$	Enharmonic.
Supertertian ...	3 $\sharp$	6 $\sharp$	2 $\sharp$	5 $\sharp$ 25 : 16 ...	1 $\sharp$	4 $\sharp$	7	Chromatic.
Tertian ...	3 $\sharp$	4 $\sharp$	7	3	5 : 4 ...	6	2	Modal.
NORMAL ...	6	2	5	1	4	7 $\flat$	3 $\flat$	TONAL.
	27 : 16	9 : 8	3 : 2		4 : 3	16 : 9	32 : 27	
Sextilian...	4	7 $\flat$	3 $\flat$	6 $\flat$	8 : 5 ...	2 $\flat$	5 $\flat$	Modal.
Subsextilian ...	2 $\flat$	5 $\flat$	1 $\flat$	4 $\flat$	32 : 25 ...	7 $\flat$	3 $\flat$	Chromatic.
Sextilian Enharmonic...	7 $\flat$	3 $\flat$	6 $\flat$	2 $\flat$	384 : 375...	5 $\flat$	4 $\flat$	Enharmonic.

To find the ratio of any sound, we have only to multiply the fraction in the horizontal central line above or below the sound in question by the fraction in the central vertical line to right or left of the sound; thus, 7 in the tertian system is  $3 : 2 \times 5 : 4$ ; and 5 $\times$  in the tertian enharmonic system is  $27 : 16 \times 375 : 192$ .

It must be observed that the table is constructed on the common tetrachordal basis. If we employ the maximum second 8 : 7 and its inversion 7 : 4, we must simply change those sounds 2 and 7 $\flat$  in the central horizontal line. It will also involve an addition—only a temporary or accidental addition—in the system of colouring. 2 (8 : 7) is purple; and its inversion 7 $\flat$  (7 : 4) is yellow. These are not added sounds of a scale, but new harmony intervals.

As for the mode of using the nomenclature, we have only to combine the names to the left of each horizontal column with the names over each vertical

column. For instance, 1 $\times$  in the upper horizontal line is quintal tertian enharmonic. Again, the *fe* and the *ba* are respectively 4 $\sharp$  quintal tertian, and 4 $\sharp$  quartal supertertian. The latter being more distantly related to the normal tonic than the *fe*; a fact—if it be a fact—entirely opposed to the old system of adjacent triads and so-called chromatics of the scale. The same in regard to the *ray* and the *rah*. What is true of any particular sound is, *mutatis mutandis*, true of its inversion.

The more modern and now generally received classification of chromatics—using the term in its general sense—is confirmed by Helmholtz in his method of eliminating the ancient diatonic scales, on which he seems to found his musical system. It must be confessed, his method of "elimination," according to his theory of *timbre*, is not quite logical or complete. He has learned lately to appreciate the music of Wagner! When we hear of him again

—and we are sure to do so, as the musical theory affection is in most cases incurable—we shall probably be informed of some modifications in his technical musical system as far as it has been carried in the "Sensations of Tone."

Helmholtz as a critic once spoke of Beethoven as an outcome of revolution; and in the same narrow spirit of orthodoxy he deplored the "enharmonic modulations" of Spohr. The truth is, what we call "enharmony" is not only a natural result, but a very early result in a musical system. Its first appearance is in the diatonic scale itself—in the tritone  $4\sharp$  or  $5\flat$ , taking it as an abstract interval fa—si or si—fa. It is "a question" in the  $6\sharp$   $1\flat$   $3\sharp$   $4\flat$  in the common progression in Bach's chorus in Ex. 1.

The  $d\sharp$ , to which allusion was made at the commencement of this article, is *diatonic* as 7 in  $E\sharp$  major; *chromatic* as  $2\sharp$  in  $C\sharp$  major; and *enharmonic* as  $4\sharp$  in  $A\flat$ . The last-named interval, I venture to think, requires a new definition, as the "*augmented tritone*." Theorists will find it an absolute necessity in pursuing the question from what Mr. Ellis calls the musical "*cell*,"  $6\flat-1-3$ , represented by the three scales just quoted  $a\flat-c-e$ ; the beginning of *inversion*, upon which all latter-day musical theories are founded, consciously or unconsciously—and generally speaking unconsciously. A striking example of the want of systematisation of the principle of inversion is the theory of Von Oettingen, which explodes at the end in an example from Beethoven's "Prometheus." Von Oettingen, looking at it from his ordinary harmony point of view, simply gives it up. It is the more strange in that writer, as amongst his many "*icities*" as "*tonicity*," "*phonicity*," &c., is "*reciprocity*," a principle represented in the "*cell*." It must be noted that Mr. Ellis's cell is a highly morphological one. The protoplasm of music is the *fifth* or its inversion. All chords can be reduced theoretically to that interval, perfect, chromatic or enharmonic,\* the intervals themselves showing the various tonic relations. If we find the interval  $c-f\sharp$  we may be pretty certain that the C is  $6\flat$ , and that the scale of  $E\sharp$  or one of its modes enters into the combination.

#### THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. VI.—MENDELSSOHN.

FOR the first time in the course of these papers I have to deal with one who may be called a professed letter writer. Haydn and Weber, Mozart and Beethoven, were not, as we have seen, particularly gifted correspondents. They wrote to their friends, as most of us write, without much attention to graces of style, or literary interest of any kind. With Mendelssohn the case was very different. He could use the pen of the epistolar with almost as much effect as the pen of the composer, and he knew it. With him to be conscious of ability was always to exercise it in the best manner. Hence the finish, nay, the art of his letters, each one of which seems as though it had been put together for the public eye. A natural consequence of this fact is that Mendelssohn's printed correspondence forms a part of universal literature. At any rate, few who take interest in musical matters are unacquainted with it, and, therefore, to make many long quotations, as I

have done from the letters of other composers, would be superfluous. Mendelssohn's communications, however, suggest a good deal of remark with regard to himself, and may not prove the less a source of interest because they are generally familiar.

In May, 1830, Mendelssohn, being then just of age, started from Berlin on a grand tour, the first stage of which was Weimar, the home of Goethe, with whom the young musician was acquainted. At this point the letters begin; but, to understand the earlier of the series, it is necessary to know somewhat about the writer's personality. For this we cannot go to a better authority than Edward Devrient, the master's constant and intimate friend. The following is what, amongst other things, Devrient says of Mendelssohn: "Of middle height, slender frame, and uncommon muscular power, a capital gymnast, swimmer, walker, rider, and dancer, the leading feature of his outward and inner nature was an extraordinary sensitiveness. . . . Moreover, he would take no repose. The habit of constant occupation, instilled by his mother, made rest intolerable to him. To spend any time in mere talk caused him to look frequently at his watch, by which he often gave offence: his impatience was only satisfied when something was being done, such as music, reading, chess, &c." He had "large expressive dark eyes, with drooping lids, and a peculiar veiled glance, through the lashes; this, however, sometimes flashed distrust and anger, sometimes happy dreaming and expectancy." Although attached to his friends, "he loved only in the measure as he was loved. This was the solitary dark speck in his sunny disposition. He was the spoiled child of fortune. Unused to hardship or opposition, it remains a marvel that egotism did not prevail more than it did over his inborn nobleness and straightforwardness. The atmosphere of love and appreciation in which he had been nurtured was a condition of life to him; to receive his music with coldness or aversion was to be his enemy, and he was capable of denying genuine merit in any one who did so. A blunder in manners, or an expression that displeased him, could alienate him altogether; he could then be disagreeable, indeed, quite intolerable. . . . But his irritability, his distrustfulness, even to his most intimate friends, were sometimes quite incredible. A casual remark, a stupid jest, that he often accepted from me with perfect good temper, would sometimes suddenly cause him to drop his lids, look at me askance, and ask, doubtfully, 'What do you mean by that?' Now I want to know what you wish me to understand by this?' &c., and it was difficult to restore his good humour." Such was the handsome, cultured, sensitive, spoiled and somewhat petulant young gentleman, who, on perfectly good terms with himself and an applauding world, sallied forth to make a tour of which he became the brilliant historiographer. One other glimpse of him, and then we shall know the man sufficiently well for our purpose. Devrient had agreed to take part in the first performance of Mendelssohn's "Son and Stranger" at a family fête, but was commanded to a royal concert on the same evening. This would necessarily interfere with the arrangements, and, says Devrient, "Felix was dreadfully put out at the tidings; he was really angry. Unaccustomed to be crossed in any of his undertakings, he quite lost, in the maze of vexations he saw before him, his usual sense of what was due to the position of others. He required me to give up the court concert, which, after all, was no part of my regular engagement, &c.; in short, the performance of his operetta appeared to him at that moment the one important thing of the world. I tried to comfort him with the promise," &c. "All this, however, marred the fête as it was to have been,

\* Within the last thirty or forty years a most unhappy innovation patronised by the Germans has been attempted in the nomenclature of musical intervals. It is a thoroughly key-board innovation, and curiously enough adopted by Cheve, the disciple and successor of Gallin. We are taught to call *fifths* *major* and *minor*; so that the inversion of a *major fifth* is a *minor fourth*! A *minor fourth* is a diminished fourth, the inversion of an *augmented fifth*. The innovation cannot be too soon removed from our recollection.

and his excitement increased so fearfully, that when the family was assembled for the evening, he began to talk incoherently, and in English, to the great terror of them all. The stern voice of his father at last checked the wild torrent of words; they took him to bed, and a profound sleep of twelve hours restored him to his normal state." To this picture not a touch need be added. We start with our young and splendid traveller perfectly assured that in the eyes of Felix Mendelssohn Bartholdy nothing than that same Felix Mendelssohn Bartholdy was more important.

Our hero set out from Berlin in that happy state of mind which leads a man to think that everybody envies him. He saw envy in the looks of all he met. Lounging students, bustling fellow-travellers, and especially the drivers of "slow coaches" wished themselves in his place as he sped gaily along through the May landscape. No wonder that he was in a good temper, and at Eckartsberge felt disposed to join the street children in a merry-go-round! Presently he reached Weimar, and wrote home his impressions of the "old gentleman"—Mendelssohnian for the great philosopher and poet. The naïve self-assurance of the Weimar letters is wonderful. "I shall probably remain here for a couple of days more," writes Mendelssohn in his first message home, "which is no sacrifice, for I never saw the old gentleman so cheerful and amiable as on this occasion, or so talkative and communicative." The idea of any time spent with such a man being a sacrifice, even though he were surly as a bear the while, is exquisite, but let us follow the writer further: "I don't in the least regret this (a detention of two days), for, as I have told you, I live a most agreeable life here, and thoroughly enjoy the society of the old poet. . . . It is quite delightful to hear him conversing on every subject, and seeking information upon all points." By the way Goethe's thirst for "information" seems to have struck his young friend immensely. It was, perhaps, an ordinary compliment for the author of "Faust" to seek musical knowledge from the future composer of "Elijah." "Then he begged me to play to him," we read, "and said it seemed strange that he had heard no music for so long; that the art had greatly advanced without his marking its progress, and therefore he wished me to tell him a great deal on the subject." All this was, for Mendelssohn, a common experience, but Goethe did not stop at this, although we may doubt if he quite bargained for the readiness of his youthful visitor to impart general information. "Yesterday I told him a great deal about Scotland, and Hengstenberg, and Spontini, and Hegel's 'Æsthetics.'" No doubt the "old gentleman" was amused as well as instructed, but Mendelssohn adds: "He sent me to Tiefurth with the ladies." There can be no doubt at all that Goethe had a great liking for the society of the brilliant Berliner, and found pleasure in contemplating his radiant youth. But surely one may trace a dash of good-humoured sarcasm in some of the remarks which Mendelssohn complacently quotes: "I am not devoid of tact, so I contrived to have him asked yesterday whether I did not come too often; but he growled out to Ottilie, who put the question to him, that he must now begin to speak to me in good earnest, for I had such clear ideas that he hoped to learn much from me. I became twice as tall in my own estimation when Ottilie repeated this to me. He said so to me himself yesterday, and when he declared that there were many subjects he had at heart that I must explain to him, I said, 'Oh, certainly!' but I thought, 'This is an honour I can never forget.'" So matters went on until the day of parting came, and then Goethe seems to have gathered up his powers to

show Mendelssohn how he could talk and what he had to talk about: "He began to converse on various subjects, passing from the 'Muette de Portici' to Walter Scott, and thence to the beauties in Weimar, to the 'Students' and the 'Robbers,' and so on to Schiller; then he spoke on uninterruptedly for more than an hour with the utmost animation about Schiller's life and writings, and his position in Weimar. . . . He proceeded to relate various anecdotes of the time when he was director of the theatre, and when I wished to thank him he said, 'It is mere chance, it all comes to light incidentally—called forth by your welcome presence.' These words sounded marvellously pleasant to me; in short, it was one of those conversations that a man can never forget as long as he lives." We should all dearly like to know something of what Goethe said on the interesting subjects to which he referred, but Mendelssohn's memory appears to have retained only words applicable to himself, save, it is true, a few sentences uttered by the sage when his young friend insisted on playing Beethoven's Symphony in C minor. These, however, are sadly disappointing because, truth to tell, somewhat commonplace. "It is very grand, very wild; it makes one fear that the house is about to fall down, and what must it be when played by a number of men together!" Thus Goethe on the "C minor." Mendelssohn had better have committed to paper the old giant's remarks about Schiller.

On the whole the Weimar letters are hardly to be accounted satisfactory. Approaching them for the first time, one would expect to find them full of Goethe, but they are full of Mendelssohn instead. In one, for example, the writer uses the first personal pronoun sixty-three times, as against forty-nine nouns and pronouns referring to his illustrious host. This, however, is but a clumsy test. Students of human nature will pay more heed to the spirit and tone of the young master's words, and be struck with the effect wrought upon his essentially fine nature by years of adulation. The whole episode in Mendelssohn's career harmonises with the fact that he never forgave Bernhard Klein because, when sitting with him—who was then a boy—in an opera-box, he said, "Cannot that lad keep his feet from dangling?" As keen as the humiliation so inflicted must have been the pleasure of instructing Goethe in Hegel's "Æsthetics" at the age of twenty-one.

Away from Goethe, Mendelssohn becomes pleasantly saucy. It is not, perhaps, quite in good taste to sneer at people who do their best to entertain one, but we can forgive much for the humour of such a passage as this—the reference is to a relative at Gratz. "How can a traveller who knows the mother and sister to be charming, put up with a brother, who is also an ensign, in their stead? In short, the man did not know what to do with me, for which I freely forgave him, and shall not defame him to his mother when I perform my promise and write to her, but I do not forgive him for taking me to the theatre to see the 'Roebuck,' the most wretched, trashy, objectionable piece that that precious Kotzebue ever wrote, and, moreover, for pronouncing it very clever and piquant, for this 'Roebuck' is so high flavoured as to be scarcely fit for a cat." This is in the true Mendelssohn vein, and so is the description of a vehicle and driver which the young traveller had to employ: "You would certainly have gone wild with impatience, and possibly assaulted the coachman too, for at every little declivity he got slowly off the box, put on the drag, and crept up the smallest hill at a snail's pace; then he thought fit to walk beside his horse for a time to stretch his legs. Every possible conveyance passed us on the road, even when drawn by dogs or donkeys, and when at last, at a steep hill,



the fellow put on two oxen as leaders, whose pace corresponded with that of his horse, I had the greatest difficulty in not belabouring him, indeed I did so more than once, but he then gravely assured me that we were going at a capital pace, and I had no means of proving the contrary." This "had no means," &c., is charming—a bit of most excellent humour.

The critical spirit indulged towards his friend at Gratz was, naturally, much more sharp when art and artists were its object. It belonged to Mendelssohn as a youth. Hear him, for example, talking about the English in 1830, while still a guest of England. "May the devil take all rogues! here not a few run about unchanged, without counting pickpockets. Strange it seemed the other evening when I heard the 'Messiah,' how all the notes were the same; how the entry of every part was precisely in English as in German; how the music speaks the same universal language, and yet every note spoke loudly that an Englishman played it, and that he did not care overmuch about it. The letter was there, but the spirit was absent, and, inasmuch as the letter kills, life was everywhere wanting. About the English style of singing I will say nothing, but will give you a specimen in December; you will fall from your chair with laughing; indeed, you must introduce an English singer on the stage." The British artists of fifty years ago did not know that their nineteen-year-old censor suggested turning them into ridicule for Teutonic amusement, or they would, doubtless, have amended their ways, upon the model of the mellifluous vocalism for which, as everybody knows, German singers are famous. Exactly the spirit shown in the above extract appears in some remarks upon Munich: "You know that when I begin to abuse I go on at it for some time, and so I will take this opportunity to tell you that I was little pleased with the painters at Munich. They are wanting in the first quality that I think a painter ought to have, and that is reverence. They speak about Peter Paul Rubens as if he were one of them, or, indeed, scarcely so high; and think they glorify Cornelius when they arrogantly disparage another great artist, whose worst picture they will never understand. I wish the devil would take the odious vanity that is the order of the day now. By heaven! these people do not know anything beyond their tiresome 'I,' and that is the reason they are so faint-hearted. There is Czerny, for instance; he thinks of nothing in the world but himself, his credit, his fame, his money, his popularity. What is the consequence? He is thought little of in Vienna, no longer considered even as a pianist, and although he has constantly, even whilst giving his lessons, music paper and pen and ink at his side to give forth his ideas when he cannot retain them any longer, even the publishers shrug their shoulders and think, 'The public is no longer so responsive as it used to be!'" This is severe, but it could not be said of Mendelssohn that he was nothing if not critical. His first letters from Italy are full of genuine enthusiasm for the people and country, excited, no doubt, by the idea of being for the first time in that renowned though faded land of arts and arms. We seem to hear the tumult of his feelings as we read: "It happened to be Sunday, and on every side people were coming along in bright southern costumes and flowers, the women with roses in their hair. Light, single-horse carriages drove past, and men were riding to church on donkeys. At the inns groups of idlers were to be seen, in the most picturesque, indolent attitudes; among others, one man placed his arm quietly round his wife's waist and swung round with her, and then they went on their

way. This sounds trivial enough, and yet it had a pretty effect. . . . The whole country had such a festive air that I seemed to feel as though I were myself a prince making his grand entry, and the vine branches, with their rich purple grapes, hanging in festoons from the trees, made the most lovely of all festive wreaths." By the way, careful readers will hardly fail to note, as evidence of character, the fact that even here Mendelssohn made himself the central figure of the scene. He was the prince; the people were paying him homage, the vine wreaths were decorations in his honour.

Once fairly in the art-world of Italy, Mendelssohn abandoned himself to its influences, and not to those of music alone. His letters are full of eulogy respecting the old masters of painting, whom he evidently did not look upon, as do so many now, in the light of vastly overrated people. Mendelssohn, so to speak, took them all in, and appears to have regarded them more in a sentimental than a critical mood. Thus he wrote: "I was gazing at Titian's 'Martyrdom of St. Peter,' in the Franciscan Church. Divine service was going on, and nothing inspires me with more solemn awe than when on the very spot for which they were originally designed and painted, those ancient pictures in all their grandeur gradually steal forth out of the darkness in which the long lapse of time has veiled them." But the young master had other experiences than these, and he gives an amusing account of a rough journey through the Apennines, where he found vile accommodation and plenty of cheating. He was, however, though a foreigner in a strange land, equal to the occasion. As to the cheating he says: "I therefore, once for all, protested against every demand they made, and declared that I would not pay at all if they asked more than I chose to give; so in this way I managed very tolerably." As to the cooking: "I made them prepare the soup under my own eyes, giving, moreover, good advice on the subject, but, after all, it was not eatable." As to the people: "I entered into conversation with my subjects from my throne on the hearth" (by this time Mendelssohn had promoted himself from prince to king); and as to the vetturino, who is generally a traveller's superior on his own ground: "I corrected many a fault in his pronunciation." Mendelssohn in due course reached Rome, and one may imagine his exaltation on entering that historic city and first comprehending the extent of its treasures. Over the expression of these feelings—so natural to every man, and not distinctive of any one—we may pass, as also over a good deal of gossip respecting persons and places. But one letter written at this time should be noted. Mendelssohn had reason to believe, from the irritated tone of his father's communications, that matters were not quite smooth at home. Wherefore he addressed to his brothers and sisters an epistle full of sage counsel, and marked by a degree and kind of shrewdness surprising in one so young. After asking whether some domestic recipe for cheering the head of the house could not be concocted, he went on: "I mean by forbearance and concession, and especially by dwelling on the cheerful rather than the depressing side of things; by avoiding all disagreeable topics; instead of calling things 'shameful,' say 'unpleasant'; or instead of 'superb,' 'passable.'" He then recalled his own experience at home—how, when he took an independent course in musical studies, his father retaliated by constantly abusing Beethoven. "So long then as I persisted in upholding and exalting my Beethoven, the evil became daily worse, and one day, if I remember rightly, I was even sent out of the room. At last it occurred to me that I might speak a great deal of truth and yet avoid the particular truth



obnoxious to my father, so the aspect of affairs speedily began to improve, and soon all went well." This course Mendelssohn strongly recommended to his brothers and sisters: "My father considers himself both much older and more irritable than, thank God, he really is, but however much we may be in the right it is our place to yield to him as he has often done to us. Strive, then, to praise what he likes, and do not attack what is implanted in his heart, more especially ancient established ideas. Do not commend what is new till it has made some progress in the world and acquired a name, for till then it is a mere matter of taste. Try, then, to charm my father into your magic circle, and be playful and kind with him." Here speaks the good son and wise brother, and in these words, perhaps, we may find some clue to the popularity of Mendelssohn in after-life, when his brilliant gifts were supplemented by more worldly wisdom than quick and impetuous feeling allowed him to show—though we now see that he possessed it—in youth. That a man may utter a great deal of truth while evading that which is obnoxious to his hearers is a fact worth remembering by most people; though, of course, there are occasions in every life when the truth must be told though the heavens fall.

All these Roman letters show with what intense earnestness Mendelssohn regarded art. His whole soul turned against the frivolity and heedlessness of the Italians concerning matters than which, to him, none were more sacred. "The fact is that the people are mentally enervated and apathetic. They have a religion which they do not believe; a Pope and a Government which they ridicule; a brilliant and heroic past which they disregard. It is thus no marvel that they do not delight in art, for they are indifferent to all that is earnest." Wherefore the young musician's wrath blazed up when he saw the Loggie of Raphael defaced "with inconceivable recklessness and disgraceful barbarity;" when he read the inscription "Christ" beneath the Apollo Belvedere; when he could not see a portion of Michael Angelo's "Last Judgment" for a huge altar erected before it; and when he found cattle driven through saloons decorated by the hand of Giulio Romano. It was natural under these circumstances that he should be prejudiced against what he must have regarded as the effete artistic society of Rome; but there were other reasons, above all in the case of the painters. Mendelssohn, the adored of polite society, the hero of numberless drawing-rooms, the gentleman *jusqu'au bout des ongles*, possessed little in common with the uncouth Bohemians of the Eternal City. Indeed, something of wonderment as well as contempt pervades his clever description of these people: "They are a formidable race to look at as they sit in their Café Greco. I scarcely ever go there, for I dread both themselves and their favourite place of resort. It is a small dark room about eight yards square, where you may smoke on one side, but not on the other. Round this they sit on benches, with sombrero hats on their heads and huge mastiffs beside them; their cheeks and throats and the whole of their faces covered with hair, puffing fearful clouds of smoke (only on one side of the room), and saying rude things to each other, while the mastiffs provide for a due distribution of vermin. A neckcloth or a coat would be here quite innovations; spectacles hide any portion of the face left visible by the beard, and so they drink their coffee and talk of Titian and Pordenone just as if they were sitting beside them, and wore beads and sou'westers like their own. Moreover, they paint such sickly Madonnas, such feeble saints, and such milksop heroes, that I feel the strongest inclination to knock them down. These infernal critics do not

even shrink from abusing Titian's picture in the Vatican, about which you asked me, saying it has neither subject nor meaning; yet it never seems to occur to them that a master who had so long studied a picture with due love and reverence must have had as deep an insight into the subject as they are likely to have, even through their coloured spectacles." The musicians were no better, in Mendelssohn's eyes, than their brothers the painters, and he mentions them with scorn: "The orchestras are worse than any one could believe; both musicians and a right feeling for music are wanting. The two or three violin performers attack in different styles, and join in when they please; the wind instruments are tuned either too high or too low, and they execute flourishes in the subordinate parts like those we are accustomed to hear in the streets, but hardly so good; in short, the whole forms an absolute caterwauling, and this applies even to compositions with which they are familiar. . . . I heard a solo on the flute where the flute was more than a quarter of a tone too high; it set my teeth on edge, but no one remarked it, and when at the end a shake came they applauded mechanically. If it were even a shade better with regard to singing! But the great singers have left the country . . . and the pigmies who remain copy their finest points, which they turn into intolerable ridicule." One cannot read the foregoing without being conscious of exaggeration. Mendelssohn made the worst rather than the best of what he saw and heard, but the fact is only another testimony to the intensity of his feeling on all such matters. He was a zealot in the cause of art, and, perhaps, his onslaughts were more vigorous than discriminating, but, happily, he never pointed the moral of Dobell's lines:—

'Tis a zealot's faith  
That blasts the shrines of the false gods, but builds  
No temple to the True.

Mendelssohn's "Temple to the True" is amongst us, beautiful and enduring.

While thus irritated by much around him in Rome, Mendelssohn found plenty of consolation. Monuments of ancient greatness and of the genius of the past appealed to his imagination and his keen sense of artistic verity, while the natural beauties of the country gave him exquisite pleasure. "Why should Italy," he exclaims, "still insist on being the Land of Art, while it is in reality the Land of Nature, thus delighting every heart! . . . I went lately with the Vollarads to Ponte Nomentano, a solitary dilapidated bridge in the spacious, green Campagna. Many ruins from the days of ancient Rome, and many watch-towers from the Middle Ages, are scattered over this long succession of meadows, chains of hills rise towards the horizon, now partially covered with glittering snow, and fantastically varied in form and colour by the cloud-shadows. And there is also the enchanting vapoury vision of the Albanian Hills, which change their hues like a chameleon as you gaze at them—where you can see for miles little white chapels glittering on the dark ground of the hills, as far as the Passionist Convent on the summit, and whence you can trace the road winding through the thickets, and the hills sloping downwards to the Lake of Albano, while a hermitage peeps through the trees. . . . That it is a lovely vision I say in earnest. No lack of music there; it echoes and vibrates there on every side; not in the rapid, tasteless theatres."

(To be continued.)

#### MUSICAL HONOURS.

By HENRY C. LUNN.

FALSTAFF says, "Will honour set a limb?" but assuredly those who fully acknowledge the sarcasm involved in the question will admit that much of the

pain of the shattered limb is mitigated by the conviction that honour is gained by a wound which has been received on the field of battle and in defence of a country's rights. Were an army divested of all chivalric surroundings, of all the pomp and glory which attend a soldier's life, where indeed could be found the men who cheerfully, and even eagerly, would lead a cavalry charge, or mount a scaling-ladder over heaps of dead and dying, at the head of what is appropriately termed the "forlorn hope"? If honour were not the feeling which principally animates men of high, and even noble, birth to these deeds of daring, the records of a nation's military heroes would be poor indeed. Granting then that titles conferred by monarchs for the successful conduct of a campaign or for numerous instances of bravery can never raise a man in public estimation as much as he has raised himself by his own actions; as a lasting acknowledgment of his merit from the nation he has fought for such honours should be ready for all who have legitimately earned them; and it would be unnecessary to point to the many whose distinctive title is indelibly associated with the special service for which it was granted.

Yet, with all due reverence for the memory of our departed warriors, and a firm reliance upon the courage and endurance of those still living and emulating their example, let us not forget that far removed from general observation and the possibility of any of their acts being chronicled, live a number of true and noble heroes of peace; persons who have bravely worked—even at much personal and pecuniary sacrifice—to relieve the necessities of their fellow-creatures. How many doctors in remote country-places have often driven at midnight over numberless dreary miles to attend on a dying man or woman without a thought of any recompense for the trouble and misery endured? How many clergymen work night and day in a small parish to mitigate the evils arising from ignorance and intemperance? How many real "Sisters of Charity" devote themselves to the service of the aged and needy, reaping their reward only in the consciousness of having lessened the misery existing around them? True these heroes labour but in a small circle, and their benevolent actions have no perceptible effect upon what may be termed the outer world; but they seek a healthy happiness during their lifetime, and their good deeds are recorded after their death in the memory of those amongst whom they dwelt.

And do we not find equally zealous workers in art—above all arts, too, in that which not only refines and elevates, wherever its influence is felt, but has the effect of knitting together large bodies of individuals in the pursuit of one object? Music is indeed a humaniser, in the highest sense of the word; for the works of the great composers speak in a language which requires not to be translated to make its way in every part of the world. Slowly, and almost imperceptibly, the art has crept onwards until it has grown from a luxury for the rich into almost a necessity even for the poor. Artists, too, who have toiled hard in the cause are beginning—perhaps somewhat tardily—to occupy a share of public attention, and to force upon those who have the power to influence Royalty the necessity of granting some kind of State recognition of their services. The list of those who have received this proof of national sympathy has recently been much enlarged; and as every musician must feel that in ennobling the artist the art itself is raised in proportion, the heartiest congratulations must be tendered to all who have been thus selected for musical honours.

But with every wish that those who have worked for and won these honours before the world may

long live to wear them, we must remember that there are many, very many, whose labours in the furtherance of art have been limited to a narrow space, and whose life-long services are known but to a few. As the comparatively obscure heroes we have already mentioned devote themselves to the relief of the physical, so do these administer to the mental wants of those around them; and often, within our own knowledge, has the cultivation of a taste for the highest class of music in a country-town been solely owing to the unwearied exertions of one man. In considering this subject, indeed, instances spring up the record of which would far exceed the limits of our present paper. A professor in a provincial town, who might content himself with the usual routine of a teacher's life, and obtain the best pupils—in a pecuniary point of view—by flattering their vanity and giving lessons upon the showy pieces of the day, commences his career by openly declaring his respect for the art and his fixed resolution to foster its best interests. At the church he positively refuses to play the trash provided for him, and substitutes music worthy of the occasion. In doing this he offends the authorities, resigns his situation as organist, and obtains another in a neighbouring parish. His influence, however, is felt in the place of his residence, and his lectures, at first heard from curiosity, are soon listened to with interest; the effect being that he is urgently requested to teach those very pieces the introduction of which a short time before lost him a good connection. Another emissary in the good cause, who begins by obtaining the post of organist in a country church, immediately forms—principally from the working-men of the neighbourhood—a class for the study of choral music, which he teaches gratuitously, and even occasionally copies out music for practice. Instead of organising concerts for the purpose of playing and introducing works of his own, he boldly attempts to inculcate a taste for the standard compositions by giving performances of pieces which, although entirely unknown to his hearers, he feels convinced must eventually meet with the appreciation they deserve. The success of these endeavours amply rewards him for his labour and anxiety; and although he becomes not a prosperous man, he is at least a happy one. A third, who devotes his mind exclusively to the difficult art of teaching, produces pupils who, although afterwards availing themselves of the instruction and the name of a celebrated master, in fact owe the whole of their training to the modest professor whose fame has reached only a few miles from his own residence. Let it also be said that often when accredited metropolitan Conductors visit a town for the purpose of directing a grand performance of high-class music, the local professor, whose name is only casually mentioned, is the one who bears the whole of the hard work of preparation. He it is who enters heart and soul into the spirit of the undertaking, calling rehearsals as frequently as he sees necessary for the due rendering of the works, directing at intervals separate departments of the choir, smoothing petty jealousies, and in truth never losing sight of the fact that on a certain given day he is to hand over his musical forces to the appointed General in command, perfectly trained for immediate action.

With these facts before us—and many others which might be adduced—may it not be truly said that the spread of music throughout the country is mainly effected by those who diligently and silently work in districts where, but for the earnest preaching and teaching of such missionaries, the most dense ignorance on the subject would prevail. Issue cheap

music as you will, and bring the best compositions within the reach of all; depend upon it until these treasures are opened by one who can thoroughly appreciate them, and will explain and illustrate their manifold beauties to those around them, but little real progress can be made. Those who, like ourselves, are in constant communication with the many who are thus scattering the seeds of art through the length and breadth of the land will, we are sure, join us heartily in this small tribute to their worth. "Musical honours," indeed, have they nobly earned by years of diligent and patient toil; and they may rest assured that these honours are no less respected because from their very nature they can receive no national recognition.

THE promised production of the "Mefistofele," at one of our large operatic establishments is, to a certain extent, a sign of the times, and is of some interest. The generation which most of us know "in print" has gone by. A new audience and new leaders of public opinion have come to the front. A British public is at no period self-reliant in art-criticism; and, generally speaking, the publicists on whose opinions it depends, have proceeded from a class—not social, but intellectual—in which there is a predominance of the "bourgeois," the "chauvinist," the "Philistine," or, to use a still more comprehensive word now universally adopted in our language, the "jingo." The orthodox jingoism has latterly been so much ridiculed, that the new leaders of the public taste—followed at a respectful distance by the older hands—seem to vie with one another in driving their flocks into new pastures. We have learned to recognise a few well-known harmony progressions as Wagneresque; and we clap our hands with joy at our critical acumen when we detect them, as we certainly can, in one new composition after another, foreign or British. We have been taught to admire enthusiastically the "Carmen" of Bizet, as an example of Wagnerian influence; whereas it is well known that, as far as Bizet is concerned, his "Carmen," compared with his earlier works, was a return to the old traditions of the "Opéra-Comique." Its success was due mainly to that circumstance; and also to the local colouring borrowed from the Spanish Zarzuela, of which, in this country, we know absolutely nothing. In the first few bars of Arrigo Boito's "Mefistofele" we shall be able to seize upon those eternal chords, those reminiscences of the old German hymns, so happily employed firstly by Meyerbeer, and afterwards by Wagner in modern opera. A younger composer, Gobatti, in the "Goti," and even Verdi in one part of his "Aida," and Macfarren in some celestial chorus in his Oratorio, "John the Baptist," have all condescended to copy those now commonplace effects. Signor Boito is a poet as well as musician. Like Wagner he writes the dramas he sets. Whether that innovation is an advantage to the art is a point we cannot stop to discuss. It however ensures in the musician a certain general cultivation which will be reflected in his music. The very photograph of Boito enlists sympathy in his favour. He looks the bright, clever, gentlemanlike artist and *littérateur* that no doubt he is. The "Mefistofele" is full of cleverness and of those lofty intentions we call audacity, when they fail. There are times when we are forced to call them puerilities. Young people who have a fancy for writing operas and dramas generally choose tremendous subjects. The "Faust" of Goethe with its supernatural *mise-en-scène* terrified even Beethoven; whilst Gounod has succeeded by limiting himself principally to the worldly love-story and the general terrestrial attractions of the drama.

Boito, on the other hand, makes a feature of the "Prologue" and its dramatic personæ. If we have only the sense to put Goethe and Wagner out of the question, we shall probably enjoy the musical edition of "Faust" M. Boito has provided for us. We have neither to criticise him as an Italian Wagner or Berlioz, nor as a true representative of the present-day Italian school of operatic music. Behind Boito, is at least Ponchielli, who in our opinion is *facile princeps* amongst the post-Verdians. Although dramatic and, for an Italian writer, even picturesque in his style, his favoured traditions are evidently more ancient than those of the followers of Verdi and Donizetti. Ponchielli is more of the school of Pacini and Mercadante, who were less dominated than some of their contemporaries by the influence of Rossini. And what do we know in this country of Ponchielli—of the "Promessi Sposi" or the "Lituani?" What are we likely to know? unless we judge for ourselves, with some universality of taste, and are not bullied by cliques and clagues of newspapers and theatres. We cannot abuse the theatrical managers. They are mere men of business, and are supposed to know their own interests. If we are taught that only this or that is possible, they will in course of time give us this or that; five and twenty years or more after date, as was the case with the "Lohengrin," or eleven years, as is now to be the case with the "Mefistofele." Why, like vulgar worshippers, should we allow ourselves to be prompted, English-like, to exchange only one shibboleth for another? Why dethrone Mendelssohn to put Wagner in his place? or depose one set of lunatics to instal another? when there is charming music to be had, suited to all tastes, and at present for the most part unknown to us in this country. It is time we were sufficiently educated to appreciate different styles of music. Any tolerably instructed charity-boy will appreciate the best style of music. Years ago we remember at an hotel in Edinburgh asking an old waiter if there was anything for a fellow to do—any music-hall or— "No, no, no, sir," he said; "there is nothing here but *Shackspere and Sir Waalter Scoot*."

SOME days ago a morning contemporary announced that the question of the Paris Opéra was, after tiresome delay, on the high road to a satisfactory settlement. At that time everybody acquainted with the facts thought so too. The Superior Commission nominated by the Minister of Fine Arts and the Sub-Commission of the Budget had agreed upon a scheme according to which the Opéra was once again to pass directly under State control. Experience had shown, according to the Commissioners, that private management (although public interests were to some extent guarded by the Government in right of the subvention) was a failure; and they proposed that the Department of Fine Arts should take the establishment in hand, appointing a manager with a council of advisers, and generally carrying on the business for the good of the people. The proposal seemed to meet with much favour, as might have been expected, on the principle that when things are at the worst any change must be for the better, and it was believed that as soon as the Legislature reassembled its sanction would be easily obtained. All this, however, was equivalent to reckoning without M. Jules Ferry, an exemplary Republican who happens just now to be Minister of Public Instruction and Fine Arts. Before the scheme could reach the Chambers it was bound to obtain the approval of the Minister who would be responsible for it in the House. That approval M. Jules Ferry declined to give. Indeed, he vetoed the



entire proposal at once, and thus sent the Opéra, which was furling sail for port, out to sea again. We do not know the Minister's reasons. He may have considered that it was no business of the State to directly provide operatic entertainment for the people, and that the precedent would be a bad one. Or he may have shrunk from making the public Treasury, upon which there are certainly demands enough, responsible for the mistakes of indifferent management. Or he may, like a good Republican, have thought that the project savoured too much of Imperialism, which has always had a fancy for playing the part of an "enterprising impresario." Anyhow, the scheme has fallen to the ground, and with its fall have risen the hopes of several gentlemen who are ready to succeed M. Halanzier, provided they can get enough from the State to make their own risk small. But private management of the Grand-Opéra has always been more or less a sham, since the ultimate responsibility rests with the Government, which has time and again come to the rescue. The private managers run up debts, and, when things are at the worst, the Treasury pays rather than face the unpopularity certain to arise from closed doors. When Napoleon III. ascended the throne, for example, the Opéra was loaded with liabilities, and 50,000 francs were voted for a number of years in succession, till the obligations were discharged. Looking at the special circumstances in the case, it is a matter for doubt whether M. Ferry's decision has saved much to the country. That it involves a loss to art is more than probable.

ALL persons engaged in the education of children are fully aware of the necessity of presenting subjects to them pictorially, whenever such method is possible, not so much with the object of amusing them, as of vividly impressing upon the mind certain abstractions which would otherwise be dry and uninteresting. Carrying onward this form of conveying instruction, many persons suppose that games can be invented which, whilst they engage the attention of young people, will enable them thoroughly to master difficulties which would otherwise be almost insurmountable. With this theory (as we have before said in these columns) we cannot agree, for experience has proved to us that children, however young, prefer to work when they work, and to play when they play; and that the attempt to unite the two destroys the earnestness necessary for both. The inventor of the "Royal Game of Music made Easy," recently forwarded to us, in his prospectus confidently assures us that those who follow his instructions will find that whilst the game has "all the absorbing qualities of Chess, but none of its difficulties," it will afford "endless amusement to young or old;" and at the same time impart "easily and effectually" a perfect knowledge of the position of the notes in the staff, their relative value, and indeed all that is necessary for a young pupil to become acquainted with. For this purpose a representation of the key-board of a seven-octave piano is given, with the names written over the notes—no sharp or flat occurring on a white key, however, being mentioned—and the game is played by counters similar to Draughts. Whether children will derive much gratification from drawing these counters, placing them upon the right black dots, scoring a number according to the value of the note, deducting from their score when they draw a rest, &c., we cannot say; but this we confidently affirm, that as the practice of music is not a game, all this can have little to do with the acquisition of any useful knowledge on the subject. Do we, in performance for example deduct anything for a rest? and

can we teach sound principles upon the rudiments of the art by calling Middle C "Jumbo," and counting fifteen?

THE programme of arrangements for the inaugural festival of the theatre at Stratford-on-Avon was in every respect well suited to illustrate the genius of Shakespeare, for although few of his works could be given within so limited a space of time, those which may be called representative plays were judiciously chosen. With the purely dramatic portion of the festival, however, deep as is our interest in the cause, we have nothing here to do; but considering how closely the poet and the musician are allied, we cannot pass over the occasion without expressing our gratification at the fact of one entire evening being devoted to a "Concert of Shakespearian Music." Addison in one of his papers in the *Spectator*, speaking of the authors who have excelled in entertaining their readers' imagination "with the characters and actions of such persons as have many of them no existence but what they bestow on them," unhesitatingly awards the highest place to Shakespeare: "There is something so wild and yet so solemn," he says, "in the speeches of his ghosts, fairies, witches, and the like imaginary persons, that we cannot forbear thinking them natural, though we have no rule by which to judge of them, and must confess, if there are such beings in the world, it looks highly probable that they should talk and act as he has represented them." Let us now go beyond this, and imagine that were these ideal persons to have their speeches and actions more deeply illustrated by music, even Shakespeare himself could not have conjured up more truly sympathetic settings than our great composers have bequeathed to us. All arts are linked together by an indissoluble bond; and it is no marvel therefore that musical offerings to our great dramatist's poetry should abound; but when we see a "concert of Shakespearian music" announced at a festival in honour of the poet, we may accept it as a sign that time has proved these offerings to be fully worthy of the occasion.

OLD playgoers may remember that one of the best parts ever played by the favourite low-comedian John Reeve was that of a parish constable, who being always desirous of preserving order and rigidly obeying the law, insisted, in his inebriated moments, upon taking himself into custody and fining himself five shillings. We have lately been forcibly reminded of this by the action of the music-hall proprietors, who, instead of rebutting the charges urged against the nature of their performances, have now not only openly admitted their truth, but earnestly prayed that they may be placed under proper restraint. In proof, however, of the code of morals which they have always been desirous of acting up to, they—rather unkindly, we think—shift whatever blame has been cast upon them from their own shoulders to those of their singers, and boldly assert that they are powerless to prevent their interpolating verses of a questionable character into the otherwise pure and inoffensive songs which are written especially for their establishments. We are quite certain that any person attending these music-halls could never have had the faintest notion that many of the lines given forth by the "great" and "inimitable" vocalists who appeared were surreptitiously introduced against the wishes of the proprietors; and we cannot but feel sorry for the nightly shock thus given to their feelings. But if they really wished for a censor, why have they waited until indignation has been so aroused by their doings as to cause action to be taken in the matter? Surely what they have done now they could have



done years ago; for music-hall singers have really no more right to offend public decency than any other body of individuals. At all events they must know that they were responsible, as proprietors of a licensed hall, for what took place within the building; and must not feel aggrieved, therefore, if their bland toleration of an admitted evil should imperil their licence in the future.

RUMOURS, for some time vague and uncertain, but now assuming a more tangible form, apprise us of the demolition of Exeter Hall, and the erection of a theatre and hotel on its site. Considering the large number of theatres and the small number of concert-rooms in the metropolis, we should have been better pleased to hear that some building devoted to the drama were to be converted into one devoted to music; for all concert-givers know how difficult it is in the heart of the season to secure a room suitable for the performance of any works of importance. Exeter Hall—so long associated with the excellent concerts of the Sacred Harmonic Society—can indeed ill be spared, especially as we feel convinced that, with a few judicious alterations, it could be speedily converted into one of the finest concert-rooms in London. Let us hope, therefore, that the report of the destruction of a building which we have grown almost to regard with veneration may still prove unfounded. There is always a consolation, however, to be derived from our misfortunes; and should this hall—hitherto devoted to the performance of Oratorios—disappear, we may congratulate ourselves that sacred music of the highest class is now asserting its claim to be heard amidst those surroundings which so materially deepen its effect upon the hearers. The performances of Bach's "Passion Music" at St. Paul's and Westminster Abbey, and the frequent introduction of portions of the standard musical works into the services, not only in these buildings, but in several London churches, are gradually accustoming us to associate the composition with the building in which it is heard. Handel said that his object in composing his Oratorios was not to "entertain" the people, but to "make them better." Sacred music may "entertain" us in a concert-room, but it may "make us better" in a cathedral.

#### ROYAL ITALIAN OPERA.

THIS establishment opened for the season on the 8th ult. with Meyerbeer's Opera, "Le Prophète," Madame Smeroschi playing the part of *Bertha* with her usual success, and Madame Scalchi sustaining the arduous character of *Fides* so well, under the depressing influence of very apparent indisposition, as to ensure both the admiration and sympathy of her hearers. As usual in the early part of the season, new appearances have been relied upon as the principal attraction. Not first in order, but first in merit, must be mentioned Mdle. Turolla, whose charming performance of *Margherita*, in Gounod's "Faust," created an effect upon the usually impassive audience which should nerve her to future exertion; for, beautiful as is undoubtedly the quality of her voice, she has much to acquire before she can pass from a good to a great singer. Her appearance is decidedly in her favour; that she sings invariably in tune may be accepted as a proof of her innate musical faculty; and her passionate delivery of the passages in the love-scene with *Faust*—always a crucial test for the representatives of this character—sufficiently manifested that she has much dramatic as well as vocal power. Her success was decisive; and there can be little doubt that she will prove a valuable acquisition to the company, especially if she is permitted to assume during the season the position she is justly entitled to, even when our established favourites return to us. Mdle. Pasqua, who made her *début* as *Leonora* in "La Favorita," has a mezzo-soprano voice of good quality, and in the Air, "O mio Fernando," she aroused her hearers to genuine

enthusiasm. In several scenes, too, she gave evidence of excellent training as an actress as well as a singer; and the applause throughout her performance was warm and well deserved. The part of *Marguerite de Valois* in "Les Huguenots," was well chosen for the first appearance of Mdle. Schou, whom we remember to have heard at one of the Concerts of the Philharmonic Society. Her voice is a pure soprano, and she can take exceptionally high notes with comparative ease; but there is a coldness in her manner which somewhat mars her best efforts, and if she retain a place in the establishment, her range of parts must necessarily be limited. The new tenors, Signori Novelli and Sylva—the former appearing as *Lionello*, in "Marta," and the latter as *Roberto*, in Meyerbeer's "Roberto il Diavolo," can scarcely be said to have achieved any extraordinary success, although they were both well received. Neither Signor Vidal nor Signor Silvestri can be welcomed as basses of the first order, but both have good voices. The part of *Marcel*, in "Les Huguenots," was, however, a severe trial for the former; and the low notes written for *Baldassare*, in "La Favorita," are not in the register of the latter artist. Mdle. Thalberg has returned with some increase of vocal power, and M. Capoul and Signor Gayarré have worthily maintained their reputation in the tenor department, although the last-named vocalist rarely enlists our sympathies. The houses have been uniformly good during the month.

#### CRYSTAL PALACE.

SCHUBERT'S finest Mass—that in E flat—formed the special attraction of the Concert on the 29th of March, being given on that occasion for the first time at the Crystal Palace. There is no work of the master in which his individuality is more clearly shown than in this, one of his latest as well as greatest compositions. It was written in 1828, only a few months before his death, at about the same time as the great symphony in C, and the quintet for strings in the same key. In every movement melody, harmony, modulation, and orchestration alike reveal their composer. Schubert has written nothing more exquisite than the "Kyrie," the "Et incarnatus," the "Benedictus," and the "Donna;" while in the "Domine Deus," the opening of the "Sanctus" and the "Agnus" we find a grandeur of idea to which he seldom attains elsewhere. Even the comparative weakness of his fugal writing is characteristic of him; for he never excelled much in the strict style; his exuberant imagination could not be restrained by the fetters of counterpoint: and it would be difficult to name one really great fugue from his pen. The instrumentation of the Mass is delightful throughout, the treatment of the brass instruments being especially charming. The difficulty of the choral writing in this Mass is considerable, far exceeding that of any other of Schubert's Masses; it was therefore with very qualified expectations that we awaited the performance by the Crystal Palace Choir. We are bound to add that they agreeably disappointed us. The work had evidently been most carefully studied by Mr. Manns; and the rendering was distinguished not merely by accuracy, but by an attention to light and shade which were most commendable. Never has the choir been heard to greater advantage. The solo parts, which are of less importance in this Mass than in many others (at least as regards their length), were well given by Miss Anna Williams, Mrs. Bolingbroke-Mudie, and Messrs. Shakespeare, R. Hollins, and H. A. Pope. The Mass was preceded by a short miscellaneous selection, including the two overtures to Sullivan's "Light of the World," and the "Invocation à Vesta," from Gounod's "Polyeucte," well sung by Miss Anna Williams.

At the following Concert (the 5th ult.), the Symphony in F, by the late Hermann Goetz, was given for the first time at the Crystal Palace. The work has twice before been heard in London, on both occasions at Madame Viard-Louis's concerts at St. James's Hall, under Mr. Weist Hill. Every fresh opportunity of hearing this noble and thoughtful work confirms our favourable opinion of it as a genuine inspiration, and deepens our regret at the premature death of the composer. That we find in it points open to criticism is no more than would be expected in the first important instrumental essay of a young musician; in parts it appears over-elaborated, and too

crowded with detail; but it is unquestionably a work of real genius, and one which will take its place side by side with the Symphonies of Schumann and Brahms. The performance under Mr. Manns was no less perfect than is usually the case at these concerts. On the same afternoon Miss Anna Mehlig gave a fine rendering of Chopin's Concerto in E minor; and Mrs. Osgood contributed four settings of the "Kennst du das Land," by Beethoven, Schubert, Schumann, and Liszt. The comparison of the four versions, so unlike one another, yet each in its own style so appropriate to the text, was full of interest; opinions will doubtless be divided as to which deserves the palm. Two songs by Mr. Santley, and Mendelssohn's Overture to the "Calm Sea and Prosperous Voyage," completed the programme of this concert.

The selection on the following Saturday (the 12th ult.) was less interesting than usual. Beethoven's great Symphony in A is of course always heard with pleasure; but of three novelties contained in the programme none were of any especial note. A Concertino for violoncello and orchestra, composed and played by Signor Piatti, pleased rather by his delightful performance than by the intrinsic merits of the music, whilst two other works given for the first time in England—a "Festival Overture" (Op. 148) by Carl Reinecke, and a "Pastorale Religioso" for orchestra by C. A. Krebs, made no particular mark. The vocalist at the concert was Madame Lemmens-Sherrington, who sang "Angels, ever bright and fair," and Ellen's *scena* from Macfarren's "Lady of the Lake."

Rubinstein's "Ocean" Symphony was the opening piece of the concert on the 19th ult. This fine though very unequal work was last heard at the Crystal Palace two years ago, when it was conducted by its composer. Some parts of it, especially the first and fourth movements (it contains in all six), are among the best things that Rubinstein has written; but as a whole the Symphony is too long, containing two slow movements and an allegretto as well as a scherzo. The finale is moreover one of the weakest movements, so that the impression left on the hearer is not altogether satisfactory. The performance left nothing to desire. Madame Montigny-Remaury had been announced as pianist at this concert, but as she was prevented from appearing, her place was taken at a very short notice by Herr Xaver Scharwenka, who gave a very fine performance (we believe without rehearsal) of Beethoven's E flat Concerto. The vocalists were Madame Patey and Mr. Joseph Maas. The gentleman will be remembered as one of Mr. Carl Rosa's leading tenors in his English opera company; that he is equally well qualified for the concert-room was shown by his very fine singing of the prayer from the fifth act of Wagner's "Rienzi."

On Saturday (the 26th ult.) Mr. Henry Gadsby's Cantata "The Lord of the Isles," composed for Mr. Kuhe's last Brighton Festival, was performed, for the first time in London, under the direction of the composer. The work was criticised in such detail in these columns on the occasion of its production at Brighton that it is needless now to do more than to say a few words as to its performance. The solo parts were undertaken by Miss Mary Davies (*Edith*), Madame Cummings (*Isabel*), Mr. Barton McGuckin (*Ronald*), Mr. Wilford Morgan (*Allaster*), Mr. Ludwig (*Robert Bruce*), and Mr. H. A. Pope (*the Abbot*). Unfortunately, the last-named gentleman was suffering from so severe a cold as to be unable to do full justice to his fine voice; he nevertheless gave much effect to the music allotted to him. The other singers, it need hardly be said, were excellent, an especial word being due to Mr. Ludwig, who has only recently been heard in our concert-rooms, and who obtained an encore for his song, "O holy man." Miss Davies and Mr. McGuckin also sang admirably. The choruses were very fairly sung by the Crystal Palace Choir, and the orchestra left very little to desire. As the concert took place at the moment of our going to press, it is impossible to enter into fuller details. The "Lord of the Isles" is so popular in style that it will most probably be heard again.

#### MONDAY POPULAR CONCERTS.

ONLY two evening performances of this excellent institution remain to be noticed, viz.—those which took place

on the 31st of March and 7th ult. respectively, the latter bringing the, on the whole, very successful twenty-first season of these Concerts to its close.

The principal feature of interest in the programme of the first-named evening was the production of a Pianoforte Quintett by Hermann Goetz—one of the comparatively few novelties which the present cyclis of these Concerts has brought forward. The composer, whose short career was so full of promise and whose compositions have of late been rapidly gaining ground in the appreciation of amateurs in this country, does not appear to the fullest advantage in the Quintett now under notice. It could hardly be otherwise. Only genius of the highest order—standing, as Goetz did, as yet in the midst of his artistic development—could have manifested that power of artistic abstraction and concentration of individuality which the art-form in question demands. There can be no doubt, however, that the composer of "The Taming of the Shrew" and of the Symphony (Op. 9) occupies a prominent place among modern German composers, and as such his Quintett (Op. 16) met with at least a *succès d'estime* on the occasion referred to. The work is divided into an "Allegro con fuoco," an "Andante con moto," followed by an "Allegro moderato, quasi minuetto," and concluding with an "Allegro vivace," the characteristic key being C minor. There is no lack of melodious writing, in which the respective instruments by turns participate, but the general impression produced is that of a certain restlessness and striving after originality which, indeed, characterises most of the productions of a similar kind emanating from the modern German school. The Quintett was capably played by Mdle. Krebs, MM. Joachim, Zerbini, Piatti, and Reynolds. The lady pianist just mentioned gave a very fine reading of Chopin's Sonata in B flat minor (Op. 35, with the funeral march), adding an Impromptu by the same composer in response to an encore. Herr Joachim, in association with Mdle. Krebs, was enthusiastically applauded in the rendering of Beethoven's Sonata in E flat, for pianoforte and violin, as was Mdle. Hohenschild, the vocalist on this occasion, who gave an air by Handel and two songs by Schubert. Haydn's ever-popular Quartett, embodying the masterly variations on the composer's hymn known as "Gott erhalte Franz den Kaiser," concluded the performances; Sir Julius Benedict being the accompanist.

The final Concert of the season, which, as already mentioned, took place on the 7th ult., presented in accordance with the now time-honoured custom at this institution a programme of a lengthy and miscellaneous character. On the occasion of the "director's benefit" every one looks for a special display of the talents of the principal virtuosi who have contributed so much to our enjoyment during the season about to conclude, and consequently the spacious St. James's Hall is filled in every part with an audience eager to demonstrate their unqualified appreciation of the services rendered by a body of artists of sterling excellence. On such an occasion criticism is almost out of place, and we therefore limit our remarks to a mere statement of the numbers included in the programme, every one of which represented a different composer. The Concert opened with Beethoven's Quartett in C major (Op. 59) for stringed instruments, and was followed by three instrumental soli—viz., Bennett's "Rondo Piacerevole" for pianoforte (Miss Agnes Zimmermann), Mendelssohn's "Three Etudes" for the same instrument (Mdle. Marie Krebs), and a Largo for violoncello by Boccherini (Signor Piatti), which concluded the first part. The second part commenced with Chopin's "Introduction and Polonaise Brillante" for pianoforte and violoncello (Mdle. Krebs and Signor Piatti), to which were added Tartini's "Il Trillo del Diavolo" for violin (Herr Joachim), and three Nos. of Brahms's Hungarian Dances (Mdle. Janotha and Herr Joachim). The vocalists were Mr. Santley and Miss Marriott, Sir Julius Benedict again acting as Conductor.

An extra Concert in connection with this institution took place on the afternoon of the 2nd ult., devoted exclusively to compositions by Beethoven, and comprising the composer's posthumous Quartetts for stringed instruments (Op. 127 and 132) as well as his pianoforte Sonata in E minor (Op. 90) and vocal soli.

We cannot relinquish our agreeable task of recording the sterling performances of this institution without a word of regret at the non-appearance again this season of an artist whose unique and not unfrequently inspired interpretations of classical pianoforte music were wont annually to delight us here, and to keep alive among us the traditions of a grand school of pianoforte playing—we mean, of course, Madame Clara Schumann.

The Popular Concerts will be resumed early in November next.

#### MADAME VIARD-LOUIS' CONCERTS.

AFTER a longer interval than usual, out of respect for Lent, these excellent Concerts were resumed on the 23rd ult. in St. James's Hall, Mr. Weist Hill directing the numerous and efficient orchestra as on former occasions. But, besides an orchestra, there was this time a chorus of about 200 voices, Madame Viard-Louis having undertaken to produce a "Stabat Mater" by M. Salvayre, a young French composer respecting whom many hopes are cherished. No doubt the spirited directress deserves thanks for introducing to us an unknown writer, but whether she acted wisely in departing from the exclusively orchestral character of her programmes (the usual songs count for little or nothing) is a distinct question to which we have a decided answer. These concerts must stand or fall upon their merits as orchestral performances, since the repute they have already gained has been so made; and it is a well-known fact that amateurs who love Symphonies and Concertos are by no means those who make up a public for choral works. Madame Viard-Louis should not, therefore, attempt to serve two masters. Her supporters prefer orchestral music to all other, and the field of labour being wide enough, to them she should consistently appeal. This consideration, however, has nothing to do with the merits of M. Salvayre's "Stabat," to which we must now refer. The composer is still on the threshold of his career, having written this present work as an exercise for the Grand Prix de Rome in 1876. Whether it brought M. Salvayre the honour he coveted, we cannot at the moment say; but such was the impression made by it upon some musical authorities in the French capital that it received a public performance, and served to place the author in a position not often reached by a mere neophyte. Remembering the truth of Schumann's remark that the music of a young composer, unless he be a phenomenon like Mendelssohn, must necessarily embody reproduction and not absolute creation, we do not look to M. Salvayre's "Stabat" for originality of thought or expression. This is well, because, if we did, we should not find it. The work is actually the result upon a clever young musician of Rossini's influence. M. Salvayre has been deeply impressed by and, we venture to say, loves the "Stabat" of the Italian master—a fact of which he need not be ashamed. In the spirit of that work he has written his own. This does not at all imply the guilt of plagiarism. There are no passages in the new setting of the hymn which can be directly traced to the old. It is only that the feeling, mode of expression, and general treatment are, in both cases, identical to a considerable extent. Having noted this fact, we may proceed to give M. Salvayre much credit for the qualities his music displays. He can write agreeable and well-balanced melodies, witness the "O quam tristis" and "Sancta Mater"; he can use the chorus with much effect of expression, as the opening number and the "Fac me cruce" testify; and he can employ the orchestra with adequate control over its resources, while, if his music be no more sacred in character—as we English deem sacredness—than that of Rossini, it is at least forcible and impressive after its manner. M. Salvayre, however, is not yet equal to wielding the thunderbolts of a musical Jove, and his grandiloquent treatment of the "Inflamatus" is a decided failure. But this is the only case throughout the work, and, therefore, we shall be glad to make M. Salvayre's further acquaintance as his knowledge and experience increase in the years to come. The work was on the whole well performed, the soloists being Miss Arthur, Mr. Fabrini, and Mr. Ludwig, and many of the numbers were received with applause.

Turning to the orchestral portion of the Concert, we

need not dwell upon the performance of Hérold's overture to "Zampa" longer than is necessary to say that it was splendid. A Fantasia, entitled "Ein Traumbild," by Herr H. Stiehl, made a decidedly favourable impression, though not in any sense original. Herr Stiehl's orchestration is based now upon that of Wagner, now upon that of Gounod, and now upon that of Mendelssohn, whose manner, by the way, he copies in other respects. But while lacking distinctiveness, the Fantasia is so well put together, so admirably suggestive, and in all senses so musicianly that it cannot be heard without pleasure. Finely given by Mr. Hill's band, it elicited emphatic applause. In Hiller's Concerto (F sharp minor) for piano and orchestra, Madame Viard-Louis achieved a decided success, increasing very greatly the respect in which she is held as an artist. Nothing hitherto played by her set her ability in so favourable a light, and as the work itself is to all intents and purposes a masterpiece, we hope she will repeat it at some future time. The delicacy and skill with which Madame Viard-Louis rendered the Cologne musician's charming passages of display should not be limited to a single occasion. That Beethoven's Symphony in A gave the orchestra a magnificent opportunity of which full advantage was taken need hardly be said. In many respects its performance was superb; the Allegretto and Finale especially having such justice done to them as is not often rendered. The programme closed with a "Concert Finale" by Miss Oliveria Prescott—an animated movement, very simple in character, and not calling for particular remark.

#### THE BACH CHOIR.

THIS Society began its fourth season on the 3rd ult. in St. James's Hall, doing so very appropriately with a performance of Bach's great Mass in B minor. It will be remembered that the Choir began its public labours in 1876, with the work chosen to inaugurate the present session, and, indeed, that the amateurs composing it were organised chiefly for that very purpose. Naturally, therefore, the Mass in B minor remains as a *pièce de résistance*, to be served up once a year at least, with all the distinction which the *status* and means of the Society can secure. If the Bach Choir existed for no other purpose than this, it would have reason enough for living. The Mass cannot well be brought within the repertory of ordinary concert-giving bodies. It demands too much time for adequate rehearsal, and appeals to a public far too limited for pecuniary success. Hence the Choir has a special mission, interfering with no other, while setting an example which, we are glad to know, has already been followed. Let us have as many as possible of these bodies of well-to-do amateurs—men and women who really love art for its own sake, and are ready to further it without reference to pecuniary results. It is not too much to say that the future of music lies in a great measure with such persons. Constituted as our public are, professional concert-givers dare not, if they would, extend the limits of musical knowledge. Their clients have no musical curiosity and will not follow them. Time and again has the experiment been tried by men of enterprise and devotion to the cause, but always with the same disastrous result. Let us then welcome the advent of Societies which, like the Bach Choir and the new London Musical Society, are prepared to show us "fresh woods and pastures new," without the need first of all to ask whether they are likely to lose or gain by the transaction.

We shall hardly be expected to discuss the character of Bach's Mass. That has been done sufficiently during the past few years, and amateurs are now well informed with regard to the work. But a word is due to the performance, conducted by Mr. Otto Goldschmidt, with Madame Sherrington, Madame Patey, Mr. Shakespeare, Mr. Kempton, and Mr. Thorndike, as principal vocalists. Taken as a whole, the rendering of the Mass gave much satisfaction. Some of the soloists, it is true, were not quite equal to the demands of the exacting music they had to sing, but the choruses, for which the Mass is chiefly to be esteemed, were superbly given and made a deep impression. The Choir know them now thoroughly, and sing with a confidence as great as their obvious delight in the task. Hardly a mistake, therefore, challenged notice, and scarcely once could critical ears detect a waver-



ing attack, or a diminution of the spirit necessary to give due effect to Bach's exalted strains. The "Sanctus," especially, was a grand performance, and will long be remembered by those who heard it. Applause was, of course, liberally bestowed.

The second and last Concert takes place on the 14th inst., when Bennett's "Woman of Samaria," Bach's Double Chorus, "Now shall the grace," Brahms's Motett, "Es ist das Heil," and other works of interest will be given.

On the 23rd ult. Lord Shaftesbury opened a bazaar in aid of the building fund of the Tonic Sol-fa College, at the Oriental Buildings, Blackfriars Bridge. Mr. Curwen, the Principal of the College, which is situated near the Forest Gate Station of the Great Eastern Railway, commenced the proceedings with a brief history of the Tonic Sol-fa movement, and, speaking of the College, said that they had at present only got the east wing completed, and that the committee had resolved not to put another brick on the land until they had the money. Lord Shaftesbury said he believed that the instruction of the people in the art and science of music was one of the most powerful of the numerous movements for the elevation of the masses. During his life he had seen many instances of the elevating power of music. One case in particular suggested itself to his mind at that moment. It was that of a degraded woman whom he used to call upon in his visiting rounds. He had scarcely any hope of her, until one day he was informed that she was quite an altered being, and was asked to go and see her. He did so, and was astonished at the change that had taken place. On questioning her as to the cause, she told him that preaching and argument had never done her any good, but when she heard her little girl sing the beautiful hymn she had learned at a Sunday School, that was too much for her; she could not withstand its influence, and was melted into tears. He remembered, too, hearing how during the Peninsular War, that celebrated regiment the German Legion, numbering 2,000 men, used to turn out every day and sing their morning hymn in the hearing of the other troops, on whom it made a great impression. On one occasion, when in the West Riding of Yorkshire, he visited the mills of the Messrs. Crossley at Halifax. In going round with one of the partners they came upon a room in which about a hundred young women were engaged at some noiseless work, when suddenly one of their number struck up a popular tune, in which she was immediately joined by all the rest, and the impression produced upon his mind when he heard the beautiful chorus of voices was one he should never forget.

An interesting Recital of the drama of "Alcestis," with Mr. Henry Gadsby's music, was given at the Walworth Literary Institution on the 1st ult. A review of the music having appeared in our columns when the work was first performed at the Crystal Palace, we need only remind our readers that Mr. Gadsby, following the line taken by Mendelssohn in composing incidental music to "Antigone" and "Œdipus," has written some very effective numbers, which, although somewhat simpler in character than those of Mendelssohn, are well adapted to the capabilities of amateur Societies. On this occasion the choruses (notably the dramatic chorus, "Yes, liberal house") were very spiritedly rendered; several members of the choir having taken part in the original performance, being thoroughly familiar with the music. The recital of the drama was on the whole fairly commendable, each character having its respective representative, the most noteworthy being the *Admetus* of Mr. W. J. S. Gadsby (who also conducted the choruses), and the *Hercules* of Mr. T. Weller, the elocution of the latter gentleman being especially worthy of praise. The performers had the advantage of the personal assistance of the composer, who accompanied throughout on the pianoforte, and played the effective Funeral March. The performance was received with frequent marks of approbation from a large and attentive audience.

A COMMITTEE has recently been formed for the purpose of assisting Mr. William Weaver Ringrose, Mus. Bac., Oxon., F.C.O., who has been pronounced by Dr. Maudsley, G. Hanover Square, and Dr. Robert Bridges, 52, Bedford Square, London, to be suffering from general paralysis.

Mr. Ringrose has been compelled to resign his post as organist and choirmaster of Southwell Minster, Notts, and now he and his wife and child will have nothing to depend upon. For nearly fourteen years he held the appointment of organist and choirmaster of Great Marlow, where, by his general character and musical attainments, he secured the highest esteem. It has been found imperative to place Mr. Ringrose under medical restraint in a private asylum (his incurable case rendering him unfitted for any of the public institutions), which will involve a weekly expense, to meet which there are no available funds. The aid of professional and amateur musicians and the musical public generally is therefore earnestly solicited. Donations will be thankfully received by the Honorary Treasurer, M. E. Wesley, Esq.; or the Honorary Secretary, George Carr, Esq., at the College of Organists, 41, Queen Square, London, W.C.

THE Borough of Hackney Choral Association, which usually confines its operations to the east of London, where, as our readers are aware, it is doing good work for the cause of music, will shortly make its appearance for a single evening at St. James's Hall. On June 4 the new Cantata "Hereward," which Mr. Ebenezer Prout, the Conductor of the Association, has written expressly for his own choir, will be produced under the direction of the composer. The libretto of the Cantata, which is said by those who have seen it to be most excellent, has been written by Mr. W. Grist, the subject being taken from the late Charles Kingsley's novel, "Hereward the Wake." The cast of soloists at St. James's Hall will be a strong one, including Mrs. Osgood, Miss Mary Davies, Miss Marian Williams, Mr. Barton McGuckin, and Mr. Frederic King. It may be anticipated that many music-lovers who are familiar by report with the proceedings of the Association, but for whom Shoreditch Town Hall is too far for a visit, will gladly avail themselves of the opportunity of hearing this fine choir in a more convenient locality.

THE programmes of the four "Orchestral Festival Concerts," under the conductorship of Herr Hans Richter and the leadership of Herr Hermann Franke, have now been issued. A large portion of these performances will consist of selections from the works of Wagner; but three of Beethoven's Symphonies are to be given—No. 7, in A major; No. 3, in C minor; and the "Eroica"—and also the Overtures, "Manfred" (Schumann) and "Benvenuto Cellini" (Berlioz). The third concert will consist exclusively of chamber-music. As we announced in our last number, the orchestra will comprise 110 performers, and the following is a complete list of the artists engaged:—Soprani, Frau Schuch-Proska and Fräulein Thekla Friedländer; alto, Fräulein Augusta Redeker; tenor, Herr Ferdinand Jaeger; baritone, Herr Georg Henschel. For the Chamber Concert—pianoforte, Herr Xaver Scharwenka and Herr Alfred Grünfeld; violin, Herr Hermann Franke and Herr Ernest Schiever; viola, Monsieur Holländer; and violoncello, Monsieur A. Van Biene.

AN Organ Recital was given in Christ Church, Westminster Bridge Road, on Tuesday, the 1st ult., by Mr. Frederick G. Edwards, Organist and Director of the Choir of the Church. Effective vocal music was contributed by Madame Florence Lancia, Miss Jessie Williams, and the Christ Church Choir. Madame Lancia's rendering of Gounod's "There is a green hill" was most artistic, as was also the duet from the Lobgesang "I waited for the Lord," in which Miss Williams lent valuable aid. Mr. Edwards's programme included Handel's Occasional Overture, Mendelssohn's Prelude and Fugue in G, Rea's Air with variations, the Larghetto from Mozart's Clarinet Quintet, and a Bridal March of his own composition. The Recital was listened to with deep attention by a large and appreciative audience. The church-organ built by Messrs. Lewis and Co., of Brixton, is a fine specimen of their excellent work, combining a perfect mechanism with a full pure tone.

THE twenty-third Report of the Benevolent Fund of the Sacred Harmonic Society for 1878 shows that the amount of subscriptions and donations for the past year is smaller than usual; while, on the other hand, the sum expended in relief is, with one exception (1862), much greater than that of any year since the formation of the Fund. The



small periodical payments or pensions which are granted to the pensioners now on the Society's books absorb the whole of the income of the invested property of the Fund; and we earnestly hope, therefore, that many of the Society's executive whose attention may not yet have been directed to the benevolent object of the Fund will be induced to add their names to the comparatively small list of donors and subscribers contained in the present Report.

At Spitalfields Wesleyan Chapel, on Good Friday last, a performance of Handel's "Messiah" was given, in aid of the Organ Fund, before a large audience. The choir consisted of nearly 200 voices, including a large contingent from the Sacred Harmonic Society and Mr. William Carter's choir. The choruses were well given, the "Hallelujah" being repeated by special desire. Miss Marie Warwick sang the contralto solos with much taste, Mr. Sherrard in "Comfort ye," and Mr. W. H. Monk in the "Passion" music, displaying good and well-cultivated tenor voices. Mr. E. Cympton conducted with great care and judgment, the accompaniments being supplied by Messrs. Mellon and Guest on the organ and pianoforte respectively.

THE St. Philip's, Dalston, Choral Society gave its third Concert in the Woodland Street Schoolroom, on Easter Tuesday, under the conductorship of Mr. George Wells, Madame Ourry accompanying the vocal music. Pianoforte solos were contributed by Miss M. Hepworth and Miss Page, which were received with much applause. Haite's "Hymn to Music," the Madrigal, "Since first I saw your face," and Hatton's "Ripe strawberries," were well given by the choir; and a Part-song by the Conductor, "Morning," was encored. Songs were effectively rendered by Miss M. Hepworth, Miss Alice Simmons, Messrs. E. W. Neems, F. Swayne, and Waterfield, some of which were redemanded.

THE fourteenth performance of new compositions, by the Musical Artists' Society, took place at the Royal Academy of Music, on the 26th ult., and excited much interest. Miss Agnes Zimmermann performed a very fine pianoforte Sonata, written expressly for her by Professor G. A. Macfarren, one of the Vice-Presidents of the Society, and whose name appeared for the first time in the Society's concert scheme; and Mr. George Wheelodon gave an excellent performance of two fugitive pieces by Xaver Scharwenka, and a Romance ("The Black Knight") by Arthur O'Leary. Mr. Wheelodon has appeared once before at one of the Society's concerts, and his last performance confirmed the high opinion formed on that occasion of his merits as a pianist.

THE Members of the St. John's Choral Society, Holloway, gave a private Concert on the 4th ult., when Mendelssohn's "Athalie" and a miscellaneous selection were performed. The choir was supplemented by about twenty members of the Athenæum Amateur Orchestral Society, whose excellent playing contributed materially to the success of the Concert. The solos in "Athalie" were intelligently sung by members of the choir, the lyrics being recited by Mr. Charles Fry. In the second part, Mr. Frank Manly played Mendelssohn's "Andante" and "Rondo Capriccioso" very effectively. The performance was conducted with care and ability by Mr. David Beardwell.

It is proposed to give a performance of the "Messiah" in the Royal Albert Hall in June next, in aid of the Choir Benevolent Fund. We understand that Madame Patey, Mr. Sims Reeves, Mr. Cummings, Dr. Stainer, and other eminent artists have generously promised their assistance, and the members of the Royal Albert Hall Choral Society will probably take part in the performance, Mr. Barnby having kindly consented to conduct. A special feature of interest will be the addition to the choir of the boys of Her Majesty's Chapels Royal, St. Paul's Cathedral, and Westminster Abbey, the permission of the ecclesiastical authorities having been obtained with this view.

SPOHR's Oratorio "Calvary" was the work selected for the special Lenten Services at St. Stephen's, South Kensington, and so great has been the interest taken in these services that the church has been crowded on each occasion. The solo parts were sustained by Miss Elène Webster, and Messrs. Pounds, Fletcher, Gray, Pugh, Pye, and Prenton. Mr. Albert Lowe conducted with much care and ability, and every credit is due to him for the introduction

of this great work into the service of the English Church. Mr. W. F. Bradshaw accompanied most ably on the organ, and Mr. Jackman presided at the Mustel Organ. The orchestra consisted of twenty-four instrumentalists.

A RECITAL of Donizetti's "Linda di Chamounix" was given at the Steinway Hall on Wednesday evening, the 9th ult., the principal artists being Mesdames Lincoln, Leopold, and Serruys; Signori Zoboli, Vergara, Lindi, and Mr. Faulkner Leigh. A word of praise must be given to the duet between Miss Lincoln and Mr. Faulkner Leigh, "A consolarmi," which had to be repeated; to Miss Lincoln's rendering of "O luce di quest' anima"; and to Mr. Leigh's singing of "E la voce." The choruses were conducted by Signor Mazzoni, and Signor Li Calsi presided at the pianoforte.

THE twenty-third annual Lenten performance of Handel's "Messiah" was given by the North London Choral Association on the evening of Good Friday, in the Queen's Road Chapel, Dalston. The principals engaged were, Miss Clara Ingram, Miss Julia Derby, Mr. W. H. Brandon, and Mr. George Weige, all of whom were highly successful. The band and chorus numbered 250 performers. Mr. M. R. Bassett conducted; Mr. R. Virgoe Miles presided at the organ; and Mr. Henry Baynton led the band. The concert was under the direction of Mr. J. Avery, jun., the Secretary.

AN important collection of musical autographs was sold by auction on the 23rd ult., by Messrs. Puttick and Simpson. The most interesting item in the sale was one of Beethoven's sketch-books, containing a large number of themes to be found in the "Pastoral Symphony." These appear in many varieties of form, proving the immense amount of thought bestowed by the master upon the motives he afterwards elaborated in his works. This book, which also contains sketches for various other well-known compositions, was bought by Mr. Julian Marshall for £55.

THE Plymouth Vocal Association, under the conductorship of Mr. F. N. Löhr, concluded its twelfth season on the 16th ult., with a grand performance of "Israel in Egypt," the artists engaged being Miss Anna Williams, Miss Helen D'Alton, and Mr. H. Guy. Mr. Pardew led the band, and Mr. Faull presided at the organ. The performance throughout was a complete success. This is the fifty-second Concert given by the Association since its formation in 1868.

THE Islington Choral Society gave Root's sacred Cantata, "The Pilgrim Fathers," at the Islington Congregational Church, River Street, Essex Road, on Tuesday the 8th ult. The principal vocalists were Miss Tavender, Miss Toynbee, Miss Carpenter, Mr. A. Fincham, Mr. Sparks, Mr. Butt, and Mr. Bird. The chair was taken by the co-pastor, the Rev. James White. Organist, Mr. William Henry Whitmore; Conductor, Mr. George Randal. The proceeds were given to the Organ Fund.

CANDIDATES for the Preliminary Examination for the degree of Mus. Bac. at Cambridge University, on the 29th and 30th inst., must send their names on or before the 15th, through the Tutors or Prælectors of their respective Colleges, or the Censor of non-collegiate students, to Dr. Garrett, St. John's College.

AN excellent Concert was given by Mr. F. Cowland, at the Manor Assembly Rooms, Hackney, on Thursday evening, the 3rd ult., when he was assisted by Miss Mary Davies, Miss Martha Harries, Miss Florence Taylor, Mr. Albert James, Mr. George Weige, and Mr. Harradine. Mr. Fountain Meen accompanied, and played some solos with his usual brilliancy.

WE regret to hear that, in consequence of failing sight, Professor Ella contemplates retiring from the active direction of the Musical Union, with which he has been associated from its commencement. Professor Ella some time since lost part of the iris of his left eye, and he is now urged by Dr. Bowman to rest from his professional duties. In other respects the veteran is hale and hearty.

THE St. John's Wood Victoria Choral Society gave an excellent performance of Mr. John Farmer's Oratorio "Christ and His Soldiers," on the 22nd ult., in the New School-room. Solos were well rendered by Miss Ada Barnett, Miss Fanny Gullick, Miss Porter, Mr. Jones, and

Mr. Imoff. At the pianoforte, Mr. Parker; Conductor, Mr. Edward Jenn.

MISS MARGARET BUCKNALL, A.R.A.M., a young pianist who has rapidly gained a high place in public estimation, was married to Mr. Alfred J. Eyre, of the Royal Academy of Music, on the 15th ult., at St. Peter's, Vauxhall. The wedding was choral, and was witnessed by a large number of friends of the bride and bridegroom.

VARIOUS stories being afloat with regard to the transfer of Sir Julius Benedict's services from Covent Garden to Her Majesty's, we may state explicitly that Sir Julius, of his own will, severed the connection with Mr. Gye, and afterwards accepted an offer spontaneously made, in very handsome terms, by Mr. Mapleson.

SIGNORINA MAZZUCATO, daughter of the famous teacher of singing, Alberto Mazzucato, who was well known as the instructor of many vocalists of celebrity (including Mr. Sims Reeves), has recently taken up her residence in London, and intends devoting herself to giving lessons in singing.

MR. W. A. B. LUNN, who died on the 4th ult., although known chiefly in the literary world, deserves a record in this journal as the inventor of the "Sequential System of Musical Notation," a brief notice of which has recently appeared in our columns.

MADAME ALBANI, we regret to say, will not be able to take part in any of the provincial musical festivals next autumn. An offer of an engagement at Hereford has been indirectly made to Madame Gerster, but without the wished-for result.

SIR JULIUS BENEDICT'S Annual Concert will take place this year in St. James's Hall, and present more decided attractions to amateurs than of late. The principal artists of Her Majesty's Theatre give their services on the occasion.

The Right Reverend Bishop Piers Claughton, D.D., Archdeacon of London, has consented to become the President of the London Church Choir Association, in the room of the Rev. W. C. F. Webber.

GOUNOD'S Opera, "Polyeucte," was performed at Antwerp on Friday, the 18th ult., with immense success. M. Gounod conducted the performance.

WE understand that there is no prospect whatever of Signor Boito's "Mefistofele" being produced at Her Majesty's Theatre this season.

MR. JOHN FRANCIS BARNETT is engaged upon an orchestral work having, like his "Lay of the Last Minstrel," a "poetic basis."

## REVIEWS.

*The Arts in the Middle Ages, and at the Period of the Renaissance. Music: a Supplementary Chapter.* By Paul Lacroix (Bibliophile Jacob), Curator of the Imperial Library of the Arsenal, Paris. [Bickers and Son.]

M. LACROIX'S works on the Middle Ages have obtained a certain amount of favour, due alike to the careful manner in which they are prepared and the popular style in which they are written. The "Supplementary Chapter" devoted to music, and published separately, contains what we may reasonably suppose any intelligent compiler would collect upon the subject, and which may serve the masses, who merely desire to gain some knowledge of what music was like in the Middle Ages. A student, however, will we think scarcely rest content with a reproduction of the records which are evidently copied from the old works on the history of music, because in the present day many of these records have been proved to be unreliable. Mr. Chappell, for example, in his book on the ancient systems of music emphatically says, "The two systems, Ambrosian and Gregorian, did not exist at the dates of their now-supposed founders. The meaning of 'Ambrosian music' is 'music according to the use of Milan;' and of 'Gregorian music,' 'according to the use of Rome'—Ambrose and Gregory having been the founders of the two churches," and modern research upon the subject certainly proves Mr. Chappell to be right. The statement that St. Ambrose suppressed "the three systems of grave, medium, and acute," and substituted for all the scales "gamuts of the four principal

tones which represented the ancient scales of Greek music—Dorian, Phrygian, Eolian, and Mixolydian" will scarcely perhaps be accepted by those who have dived a little more deeply into the question. There is a little obscurity, too, in the paragraph which informs us that Pope Gregory I. "inaugurated his musical reform by collecting the fragments of the melodies of the primitive Church in order to form a book of Anthems, and by modifying the four tonal scales of St. Ambrose." Certainly the addition of scales commencing a fourth below each of those already in use could hardly be called *modifying* the old ones. But this subject always has been, and we fear always will be, obscure; for as Greek names were given to scales without any real meaning, it is scarcely to be wondered at that authors should differ in their attempts to unravel the mystery; and many of the most learned historians of this period will tell you that it is exceedingly difficult, and indeed almost impossible, to decide in which of the ecclesiastical scales a Chant is written. The illustrations form a highly attractive feature in the little Treatise before us. The chromo-lithographic print representing King René and his Musical Court is really excellent; and from the twenty-one other illustrations we may select for special praise the "Personification of Music, with the auxiliaries, the Poets, and the Musicians," which is a fac-simile of a wood engraving of the "Margarita philosophica nova" (Strasbourg edition); and also the Celestial Concert, in which the angels are represented as playing the various instruments in use during the fifteenth century, from a painting by Fillippino Lippi, in the Minerva Church, Rome.

*A Dictionary of Music and Musicians* (A.D. 1450—1879). By eminent writers, English and Foreign. Edited by George Grove, D.C.L. Part VI. [Macmillan and Co.]

THIS work appears to improve as it progresses. In the present part we have some highly interesting articles, that on "Harmony" being perhaps the best that has yet appeared, not only because it presents a well-digested history of the subject from the days of Hucbald to the present time, but because the author has wisely refrained from colouring it so with his own opinions as to make it rather a vehicle for the promulgation of a theory than a review of the varied theories of others. This praise we cannot give for an article upon J. N. Hummel, which may certainly represent the estimate of this artist by "Young Germany," but we scarcely think will be endorsed by the admirers of the school of which Hummel was so eminent a representative. That he was a "classic" of the pianoforte we admit; but that he was a "dull classic" we deny. Several of his Sonatas are masterpieces; his pianoforte Fantasia in E flat and his well-known Duet in A flat are not only remarkable for beauty of melody and polish of style, but for artistic development and command over the resources of the instrument, many of his passages indeed being quite new at the time they were written. Considering the writer of this article only mentions his pianoforte Concertos in A minor and B minor, we may presume either that he does not know, or despises, the Concerto in A flat, which Madame Arabella Goddard performed at a recent concert of the Philharmonic Society. Then are we to give no place to his Septett, Op. 74, save as an "Academical Stockpiece," under which head are also here ranged the only two Concertos mentioned, and the Sonatas in F sharp minor, Op. 81, and D major, Op. 106? His Masses too, although, perhaps, scarcely rising to sublimity—a fault which may be truly charged against similar works of many standard composers—are full of beauty, and he has left us some really admirable ballet music. Considering that (as we have already said) the Concerto in A flat is omitted from the list of his works by his present biographer, and that his pianoforte Duet in the same key is also not named, we are by no means surprised at the writer's opinion of the few which are mentioned; nor at the closing sentence that, besides those particularly specified, there are "a number of Sonatas, Etudes, and miscellaneous display pieces for two or four hands, a couple of Trios, a Quintett, &c.," but we certainly are amazed at the following summary of his artistic gifts and perfect culture: "Endowed with curiously little inventive power, rarely warm, and quite incapable of humour or of passion, but fully equipped with every musical virtue

that can be acquired by steady plodding, he appears expressly cut out for the hero of respectable mediocrity." We quite agree with the writer of this paragraph when he ridicules the fact of Hummel having been regarded in his prime as "the equal of Beethoven;" but in art there are degrees of merit; and we cannot allow so disparaging an article upon a composer who has left us such charming works, and an executant who may be said almost to have founded a school of pianoforte-playing, to pass without an earnest and most emphatic protest.

*The Sleeping Beauty.* A Cantata for Female Voices. Poetry by Alfred Tennyson. Music by Henry Lahee. [Novello, Ewer and Co.]

TEACHERS of choral singing in ladies' schools and classes will be grateful to Mr. Lahee for the happy thought that suggested this work. So small is their repertory of good music, apart from detached pieces, that any addition to it certainly commands a welcome, especially when, as in the present case, both story and illustration are well adapted for general use. We need not recommend the poem in which our Laureate has enshrined the beautiful old fairy tale of the enchanted court, the slumbering princess, and the happy prince whose kiss of love broke the sleep of a hundred years. Everybody knows it, and reads it again and again with unabated pleasure, for, though the idea may not shape itself definitely to us, we are all waiting for some form or other of the "fated fairy prince," with whose coming—

Will the hundred summers die,  
And thought and time be born again;  
And newer knowledge, drawing nigh,  
Bring truth that sways the souls of men.

Mr. Lahee was, therefore, fortunate in his choice of a subject. Let us now see how he has treated it. In the first place he has chiefly written concerted music, in two, three, or four parts, thus showing a due regard for the circumstances under which the work will, as a rule, be performed. There is only one air, but the incidental solos are neither few nor unimportant, while properly avoiding difficulties beyond the average amateur's means. And, in the next place, he has given special and graceful prominence to the accompaniment, awarding to it a distinct and independent share in the general musical expression, and writing for pianoforte and harmonium with excellent taste and just appreciation of the effects to be produced. The Cantata includes five numbers and a short instrumental prelude of twenty-four bars only. In the first number we have a description of the "Sleeping Palace," set as a chorus for three (sometimes four) parts, and relieved by short incidental solo passages. Owing to the great length of the poetic text, the style adopted often approximates to a *quasi* recitative, whole lines, for instance, being sung upon one chord. Yet the effect is not bald, for it is here that Mr. Lahee's accompaniment stands well to the fore, giving life, variety, and interest to the *ensemble*. The expression of the verses is, on the whole, well brought out, although Mr. Lahee's self-imposed limits keep him very much to the diatonic scale and the keys closely related to his tonic. Perhaps the most effective portion of the chorus begins with the entrance of the second subject in the relative minor. Here a dramatic spirit animates the music, and an entire change of style makes the subsequent return to the graceful and flowing first theme remarkably agreeable. No. 2, "The Sleeping Beauty," begins with a tranquil contralto air, most unpretending and even languid in character. It seems to reflect the somnolence of the heroine and her surroundings. This is followed by a Serenade for soprano solo and four-part chorus, which may be described as pretty, according to a somewhat familiar order of prettiness. Then we reach No. 3, "The Arrival," and, by means of a two-part chorus, follow the prince as he enters upon his grand adventure. Life and vigour pervade this movement, in happy contrast with the preceding, and we observe that in the accompaniment Mr. Lahee makes use of the polacca rhythm to obtain the effect sought. This chorus is undoubtedly one of the most attractive portions of the work, and will be a general favourite with young ladies, not alone for the fact that it brings a charming prince upon the scene. No. 4, "The Revival," is, however, the gem of the Cantata, so vividly has Mr. Lahee described, by simplest

means, the awaking of the court to sudden life. The music rushes on like a March wind, from which, however, we get a little change now and then by, so to speak, slipping round a corner, and watching the effect of revival upon such stately persons as the king and his chancellor. Altogether, the number is capital. In No. 5, "The Departure," the appropriate and inevitable finale to the whole story is shown. Mr. Lahee has contrived to make his love-music sufficiently earnest as well as pleasing, and the whole work ends as agreeably as it began. We congratulate the composer upon the true success which consists in exactly hitting the mark aimed at, neither going beyond it nor falling short.

*Preciosa.* An Opera. Composed by C. M. von Weber. The English words translated from the German Version of C. O. Sternau by the Rev. J. Troutbeck. [Novello, Ewer and Co.]

WHEN Wolff sent his drama of "Preciosa" to Weber in the hope that he would compose better music for it than had been supplied by Eberwein, there can be little doubt that he was tolerably confident of the result. We have no records of the original setting of the libretto; but it is impossible to imagine a more charming and sympathetic colouring than Weber has bequeathed to the world, although we know that he cared but little to write incidental music to dramas at the time he undertook the task. Weber could do nothing by halves; and when "Preciosa" was submitted to him, therefore, although his mind must have been haunted with reminiscences of his greater work, "Der Freischütz," which he had just completed, he plunged at once into all the descriptions of gipsy-life he could procure, and reproduced some of the most characteristic melodies he had heard amongst the Spanish soldiers, all of which it is needless to say he transformed into veritable gems by the force of his genius. And yet, strangely enough, with the exception of the Overture, the music of this work is but rarely heard save in detached portions in the concert-room, or woven into an Opera with which it has no connection for the display of some particular vocalist. In the octavo popular edition now before us the improbability of its being produced as an Opera appears to have been foreseen; for although the whole of the music is included, the condensed libretto by C. O. Sternau has been translated into English, in view of the performance of the composition as a Cantata in the concert-room becoming usual. Should it be desired, however, to present the Opera on the stage, the original libretto must be substituted for that here given. The translation is exceedingly good throughout, and we sincerely hope that this new edition will do much towards spreading a knowledge of a work so thoroughly representative of the individuality of its composer.

*The Transient and The Eternal.* An Ode. Composed by Andreas Romberg. [Novello, Ewer and Co.]

ANDREAS ROMBERG is but little known in this country save by his Cantata, "The Lay of the Bell;" and even this is scarcely heard as much as its merits would justify. It has often been said that it is a misfortune for a clever man to write one work which attains excessive popularity, because it prevents his others from obtaining a fair share of recognition. This is certainly the case with Romberg, who was one of the most prolific of composers, the catalogue of his works including six Symphonies, eight Overtures, Quintetts, and other compositions too numerous to mention. The Ode now published, called in English "The Transient and The Eternal," although certainly inferior to "The Lay of the Bell," contains many beauties which should recommend it to the attention of Choral Societies. It is excessively simple in construction; but some of the choruses, especially, are good examples of pure and melodious writing; and its publication in the well-known octavo edition will no doubt rescue it from the neglect with which it has been treated for so many years.

*Novello's Octavo Anthems.*

No. 193. *The Lord gave, and the Lord hath taken away.*  
" 194. *The blessing of the Lord, it maketh rich.*

Composed by A. C. Mackenzie.  
[Novello, Ewer and Co.]

It is no easy matter to set music to any one among the solemn opening sentences of the Burial Service such as



can stand the test of numerous and exacting comparisons. Funeral anthems, indeed, are as hard to write as funeral marches, and success in either is equally problematical.

But in his "The Lord gave," Mr. Mackenzie certainly commands attention, not, it is true, by any startling novelty of design, nor any wealth of melodic power, but by the sustained beauty and solemnity of his harmonies. Upon the effect of these he relies, and with justifiable confidence. Hardly a single progression is commonplace, and yet none strike us as far-fetched and artificial. The result is beyond question appropriate, and the anthem is a valuable addition to a part of the Church's musical repertory which has never been destitute of high merit. The second anthem, "The blessing of the Lord," is of a different character, and wholly beautiful. There are features in it of exceptional power and happy device, such as the treatment of the words "The fear of the wicked," and the delightful manner in which, at the close of this episode, a soprano solo, borne on the sustained harmonies of the chorus, comes in like a ray of sunshine with the assurance, "But the desire of the righteous shall be granted." The whole anthem is a credit to its talented composer and an honour to English music. May Mr. Mackenzie give us many more like it.

*I acknowledge my transgressions.* Anthem, composed by Clement H. Perrot. [Novello, Ewer and Co.]

THE music of the first part of this anthem is very good indeed in itself, but unfortunately it does not assist in realising the sense of the words in the least. As for the fugal part at the end, Mr. Perrot would do well to gain a little more experience before publishing anything more in this particular style.

*Give ear, Lord, unto my prayer.* Anthem composed by Haydn Keeton, Mus. Doc., Oxon. [Weekes and Co.]

DR. KEETON shows us in this important composition that he can write well in a good, old-fashioned, though considerably worn-out style. The first chorus is fugal, and the subject quite beautiful, if not original. Then follows a fairly interesting tenor solo, accompanied towards the end by a semi-chorus. A short chorus in recitative form and a final fugue worked out in scholarly style bring this long anthem to a conclusion.

*Three settings of the Magnificat and Nunc dimittis.* By B. Luard Selby (in A), F. Reginald Statham (in E $\flat$ ), and Henry Gadsby (in D). [Novello, Ewer and Co.]

MR. SELBY'S music is very commendable indeed, and we recommend it without reservation to choirmasters on the look-out for modern services of the cathedral type and of moderate difficulty.

The setting by Mr. Statham is of a different style. It is in unison throughout, and intended for ordinary parish choirs. It is distinctly melodious and easy; indeed, if we mistake not, it will be a favourite wherever music of this kind is sung.

Mr. Gadsby has given us a valuable addition to the same style of composition. His music is of exceedingly moderate compass—being within the limits of an octave—and with its effective organ accompaniment cannot fail to become popular with both choir and congregation.

#### FOREIGN NOTES.

THE past few weeks have been productive in first representations of new Operas at various German establishments, among which we may mention the following: "Der Rattenfänger von Hameln," by V. E. Nessler (Leipzig); "Iwein," by A. Klughardt (Neustrelitz); "Der Geiger zu Gmünd," by J. Stich (Munich); "Robin Hood," by A. Dietrich (Frankfurt); "Ekkehard," by M. Jaffé (Bremen). Thus it would appear there is as yet no lack of supply of German musical stage-works, although it remains to be seen whether any among those enumerated will possess sufficient vitality to hold their own in the artistic "struggle for existence." Herr Goldschmidt, the young composer whose Oratorio, "The Seven Cardinal Sins," has lately attracted so much attention in Germany, is likewise said to be engaged upon an operatic work to which he has, in accordance with modern art principles, himself written the libretto.

Rubinstein's Opera "Feramors" continues to attract crowded audiences at the Berlin Royal Opera-house. *A propos* of the refusal on the part of Madame Mallinger to sing certain passages assigned by the composer to the heroine, Berlin papers state that one of the ladies of the chorus having volunteered to undertake the singing of the portions objected to by the *prima donna*, acquitted herself of the task in such an admirable manner as to attract general notice. In consequence of this promising *début*, it was decided to test the abilities of the young lady (Mlle. Bettaque) still further by intrusting her with the part of *Agathe* in "Der Freischütz," an experiment which, it is said, confirmed the favourable impression previously produced, and thus it would seem that for once the caprices of a great vocalist have done a good service to the art she professes. It will be remembered that the brilliant artistic career of Madame Pauline Lucca had a somewhat similar beginning, she having likewise risen from the ranks of the chorus-singers at the Viennese Opera.

According to the Leipzig *Signale*, the directors of the Berlin Royal Opera have definitively abandoned the idea of producing Herr Wagner's "Der Ring des Nibelungen" at the establishment in question, on the ground that its performance would "absorb the *répertoire* for a length of time, ruin the voices of singers, and prove a mistake both from an artistic and financial point of view." Meanwhile, as our reports in these columns have shown, other German operatic stages, both subsidised and independent, vie with each other in the carefully organised production of the Tetralogy, the popularity of which would seem to be decidedly on the increase.

While on this subject we may mention that in one of its recent issues the *Allgemeine Deutsche Musikzeitung* reminds its readers of an interesting passage which occurs in the preface written by the poet Jean Paul (Fr. Richter) to C. T. A. Hoffmann's well-known book "Phantasiesstücke in Callott's Manier." Writing from Bayreuth in 1813, the poet says: "Hitherto the god of muses has distributed the gift of poetry with his right hand and that of music with his left to two individuals so far removed from each other, that to this day we are waiting the advent of the man who would produce a genuine opera, *at once its poet and musical composer*." We are not sure whether the sentimental poet, had he lived long enough, would have been an approving spectator at the Bayreuth Festspiele, but the passage quoted is nevertheless curious and remarkable.

The University of Breslau has bestowed the academical dignity of "Doctor Philosophiæ" upon Herr Johannes Brahms, who, as will be remembered, has already received the degree of Mus. Doc. from the Cambridge University. In the diploma conferring the Breslau degree, the eminent composer is characterised as "artis musicæ severioris in Germania nunc princeps" (the chief representative of serious musical art in Germany), an academical dictum which should, we think, disarm all criticism of the composer's works for the future.

Dr. Johannes Brahms has, we understand, set to music a portion of "Fingal" (from Ossian's poetry) for chorus and orchestra, and the work was to be performed for the first time last month at Cologne, under the direction of the composer.

The Government of Japan has nominated Herr Eckert, a principal hautboy-player in the German marine, as musical director of military bands of the empire, with a view to their entire organisation on the German system.

In accordance with the annual custom, Bach's "Passion Music" according to St. Matthew was performed on Good Friday last by the choristers of St. Thomas's Church, Leipzig. The occasion was rendered special this year by the fact that it was the fiftieth anniversary of the regular performances of the grand work which, as is well known, were revived under the direction of Mendelssohn in 1829.

The winter season of concerts at the Leipzig Gewandhaus closed on March 27 with a performance of Beethoven's C minor symphony, and the same composer's music to Goethe's "Egmont."

The directors of the Allgemeine Deutsche Musik Verein announce that this year's meeting of the Society will take



place at Wiesbaden, from the 5th to the 8th of June: five concerts, at least, in connection with the event will take place during that period.

Mdlle. Carlotta Patti, the sister of Adelina, who, after an interval of fourteen years, recently reappeared with qualified success at Viennese concerts, has, it is stated, accepted an engagement for a *concert-tournée* in Australia, for which she is guaranteed the sum of 300,000 francs.

The *Wiener Signale* contains an enthusiastic notice of a concert recently given at Pesth by Franz Liszt, in aid of the sufferers from the inundations at Szegedin. The Abbé, who, besides other compositions, played his own "Cantique d'Amour" and "To the genius of Petösi," is said to have perfectly electrified his audience by his unique performance. We learn, on the same authority, that the eminent Austrian pianist, Herr Bonawitz, has lately interpreted on three evenings fifteen of Beethoven's most important Sonatas entirely from memory.

The eminent firm of Breitkopf and Härtel, of Leipzig, are about to add one more to the monumental editions of the works of classical composers already published by them, viz., a complete and critically revised issue of the works of Palestrina. The edition will comprise twenty-nine volumes, of which six have already appeared in the press.

The Behr'sche Buchhandlung of Berlin has just published an interesting work, entitled "Die Familie Mendelssohn," from the pen of S. Hensel, containing in three volumes an account of the distinguished family of which the composer was the most prominent member. We shall reserve a conspicuous place for an analysis of the work in our next number.

"Sordinophon" is the name of a new contrivance, patented by Herr Thomas Zach in Vienna, for rendering silent (except to the executant) the tone of any violin; an invention the beneficial qualities of which we need scarcely point out.

A festival Concert, devoted to the works of M. Gounod, took place on the 15th ult. at the Trocadéro at Paris, on which occasion some four hundred vocal and instrumental artists interpreted a variety of compositions under the direction of the distinguished composer. The concert was a great success.

A new Operetta by M. Ch. Lecocq, entitled "La Petite Mademoiselle," was produced on the 12th ult. at the Paris Théâtre de la Renaissance; it was well received, and is likely to remain on the *répertoire* of that establishment for some time.

A German tenor, Herr Linden, of the Stadttheater at Lübeck, has just been engaged under very favourable conditions for the coming season at the Paris Grand-Opéra.

Referring to a recent performance at the Concerts Populaires of Wagner's Overture to the "Flying Dutchman," the *Revue et Gazette Musicale* characterises the composition as "very highly coloured, fatiguing to listen to, and devoid of inspiration; certainly the feeblest of Wagner's overtures."

M. Gounod's Opera "Polyeucte" has created much enthusiasm at its recent first performance at Antwerp.

"Bad times" have caused the managers of several theatres in Belgium to close their respective establishments, notably, those of Verviers, Bruges, Mons, and Liège.

Wagner's Opera "Die Meistersinger" has recently been performed with great success at Rotterdam, under the able direction of Herr Müller.

A Concert in aid of the sufferers at Szegedin was given last month at the Apollo Theatre, in Rome, in the presence of the King of Italy. The first part consisted of Verdi's "Requiem," the second being of a miscellaneous character. Much enthusiasm was created by the singing of Signora De Vere, of whose sympathetic voice and artistic attainments the Roman press speaks in the highest terms of praise. At the same establishment, Verdi's Opera "Rigoletto" has just been performed for the first time, under the direction of Signor Mancinelli, with much success, to which the admirable talent of Signora De Vere is again said to have greatly contributed.

Signor Gomes' new Opera, "Maria Tudor," which was brought out at La Scala, Milan, last month, has proved a failure, although the libretto, from the pen of Signor Praga, is said to be full of suggestive, dramatic, and lyrical situations.

The San Carlo Theatre, at Naples, will, it is feared, have to close its doors on account of want of public support.

We regret to have to announce the death of Ernst Friedrich Richter, for many years professor at the Leipzig Conservatorium, and "Cantor" of St. Thomas's Church of that town, a post which, through the great Sebastian Bach's former occupancy, has become one of special distinction in Germany. Richter was also the author of a number of musical compositions, chiefly ecclesiastical, but his chief importance to musical art consisted in his eminent talent as a teacher of its theory, while his standard work on the subject, entitled "Lehrbuch der Harmonie," which has run through sixteen editions and has been translated into several languages, will sufficiently testify to his exceptional ability as an author. Richter died at Leipzig, on March 9, in the seventy-first year of his age.

At Darmstadt, died on March 1, Carl Becker, a baritone singer of eminence and an earnest artist, who for nearly a quarter of a century had been one of the chief members of the *personnel* of the Grand Ducal Opera.

The death is also announced, at Paris, of H. Valiquet, professor of the pianoforte and composer of a great number of easy and popular pieces for that instrument.

We subjoin, as usual, the programmes of concerts, recently given at some of the leading institutions abroad:—

Paris.—Concert du Conservatoire (March 30): Symphony in F (Beethoven); Fragments from "Stabat Mater" (Bourgault-Ducoudray); Symphony in C (Haydn); Ninety-eighth Psalm (Mendelssohn). Concert Populaire (March 30): Pastoral Symphony (Beethoven); Orchestral Suite (Saint-Saëns); Adagio from Thirty-sixth Quartet (Haydn), executed by all the violins, violas, and violoncellos of the orchestra; Overture, "Flying Dutchman" (Wagner). Concert Populaire (April 6): Orchestral Movements from Ninth Symphony (Beethoven); Prelude to "Tristan" (Wagner); Concertino for Violin (Madame de Grandval); Fragments from "Midsummer Night's Dream" (Mendelssohn); vocalist, Miss Emma Thursby. Last Concert du Conservatoire (April 13): Symphony, "Eroica" (Beethoven); Symphony, G minor (Mozart); Overture (Th. Dubois); Fragments from Requiem (Cherubini). Gounod Festival (April 15): Messe Solennelle de Ste. Cécile; Marche Religieuse; Gallia, Lamentation for chorus and orchestra; Entr'acte from "Philemon et Baucis;" Psalm for chorus and orchestra; Chœur des Soldats from "Faust;" 450 executants. Last Concert Populaire (April 20): Prelude to "La Reine Berthe" (Joncières); Septet (Beethoven); March from "Harold en Italie" (Berlioz); Violin Concerto (B. Godard); First act from "Lohengrin" (Wagner).

Berlin.—Bilse-Concert (March 29): Second Rhapsody (Liszt); Violin Concerto (Goldmark); Chaconna (Bach-Raff); Pastoral Symphony (Beethoven); Coronation March (Meyerbeer). Bilse-Concert (April 5): Overture, "Zur Weihe des Hauses" (Beethoven); "Schiller Festival" March (Meyerbeer); Prelude to "Königin von Saba" (Goldmark); Fragment from "Roméo et Juliet" (Berlioz); Spring Symphony (Urban). Symphoniecapelle (April 10): Symphony, C minor (Brahms); Largo, F sharp major (Haydn); Symphony Eroica (Beethoven).

Leipzig.—Gewandhaus Concert (March 27): Music to "Egmont," and Symphony, C minor (Beethoven). Conservatorium Concert (March 21): Quartet, E major (Spohr); Rondo, A minor (Mozart); Violoncello Concerto (Schroder); Trio, F major (Gade); Pianoforte Quartet, G minor (Mozart). Conservatorium Concert (March 28): Scherzo (Bargiel); Pastorelle (Haydn); Sonata (Moscheles); Prelude and Fugue (Sgambati); String Quintet (M. Fiedler); Vocal soli. At St. Thomas's Church (April 11): "St. Matthew Passion Music" (S. Bach).

Cologne.—Gürzenich Concert (March 31): Symphony, D minor (Schumann); Overture, "Julius Caesar" (Bülow); Concerto, E flat major (Beethoven); Adagio for Violin (Bruch); "Kaisermarsch" (Wagner).

Baltimore.—Concert of the Peabody Institute (March 1): Symphony, "Jupiter" (Mozart); Cavatina from "Il Barbiere" (Rossini); Melodrama from third act of "The Maid of Arles" (Bizet); Pianoforte Concerto, E flat major (Beethoven); Overture, "Egmont" (Beethoven); Italian Songs.

## CORRESPONDENCE.

## THE EMPLOYMENT OF THE ORGAN IN THE ORCHESTRA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I thank Mr. Helsby for supplementing, by his note in this month's paper, my remarks on Haydn's use of the organ. I have never seen a score of Haydn's 12th Mass, but in the late Mr. Edward Holmes's analysis of the work, which appeared in *THE MUSICAL TIMES* for August 1, 1858, mention is made of the organ obbligato, and a bar from the "Benedictus" of the Mass in question is quoted to show the manner in which it is combined with the orchestra.

Since writing my article I have met with two interesting examples of independent organ parts, in the new edition of Mozart's Masses, just issued in full score by Messrs. Breitkopf and Härtel. In the Mass in C, No. 11 of this edition (which, by the way, is also No. 11 in Novello's edition), the "Benedictus" is accompanied by two violins, basses, and organ. The part for this last instrument is obbligato throughout, and is fully written out. Sometimes combined and sometimes alternated with the strings, it is mostly treated in a rather florid style, with passages of triplet quavers in rapid tempo, suggestive rather of the piano than of the organ. An interesting point occurs near the close of the movement, the quartet of solo voices being supported by a dominant pedal of nine bars for the organ, without chords, full harmony being only added at the cadence.

An even more curious instance of the employment of the organ may be seen in the Mass in C, No. 15 of the same edition (No. 14 of Novello's edition). This work was the last of Mozart's Salzburg Masses, and was written in 1780, shortly before "Idomeneo," which appeared in the following year. It is, as regards orchestration, one of the most interesting of all Mozart's Masses. Mr. Edward Holmes appears for his analysis of the Mass (*MUSICAL TIMES*, April 15, 1855) to have got hold of a curiously incorrect score, because he speaks of there being parts for clarinets and for four trumpets. There are only two trumpets and no clarinets, but on the other hand there are three trombones, which Mr. Holmes does not mention. This digression from my subject is only apparent; I have referred to Mr. Holmes's article, because in it he speaks of the "Agnus Dei" as being "a soprano solo, with obbligato accompaniment for an oboe, clarinet, and bassoon." The part which in Mr. Holmes's score was doubtless given to the clarinet is in reality an organ part. The instrument is employed here in a way which, so far as I know, is absolutely unique—as a solo wind instrument, combined with the oboe and bassoon, just as Mozart would probably have used the clarinet had there been any in the Salzburg orchestra, which it is known there were not. The right-hand part for the organ, evidently intended to be played on some soft eight-feet flue-stop, is in single notes all through the movement, sometimes playing a florid passage in thirds with the oboe, or in sixths with the bassoon, while the left hand has passages such as this—



of a kind that Mozart in concerted music often gives to a solo horn. Mozart is evidently employing his organ in this movement as a substitute for the obbligato wind instruments that were not at his disposal.

Since my article appeared in print I have received a note from the Rev. H. A. Walker, reminding me of a fact which I had forgotten—that in Schumann's Mass in C minor (which was produced by Mr. Walker at St. Alban's, Holborn, at the time when he was Precentor in that church) there is a fully-written-out organ part, the instrument being treated as an integral part of the orchestra. I may also, for the sake of completeness, add that Schubert's "Salve Regina" (Op. 47) for soprano solo, orchestra, and organ, contains a part for the last instrument which in two passages, each fifteen bars in length, is written out in full, while through all the rest of the piece there is only a fully figured bass. A more recent

instance of a fully-written-out organ part may also be seen in the score of Gounod's "Cecilian Mass."

Yours very faithfully,

April 23, 1879.

EBENEZER PROUT.

## A PLEA FOR THE FLUTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the March number of *THE MUSICAL TIMES* I was glad to see a "Plea for the Flute" by so eminent a musical writer as Mr. Lunn. I waited for the April number to see if any professors or amateurs would come forward and second Mr. Lunn's endeavours to raise an always favourite, and now perfect, instrument to its rightful position in the concert-room. As none have appeared, may I add my testimony as an amateur flautist to the value of this instrument in its modern and perfected state.

There are three chief qualities in flutes: (1) tone; (2) intonation; and (3) fingering. The two former have been vastly improved by Boehm; the latter by many eminent manufacturers, chiefly by Carte. And it is not too much to say that as a result of the improvements by the two, and now combined in a double patent, the Boehm and Carte flute is the most perfect of wind instruments. Every note is equally full, free, and in perfect tune according to the equal temperament. This flute presents no difficulties in remotest scales, which can be fingered with ease; and, in fact, all sorts of passages are practicable on the instrument. The blowing is "as easy as a glove," and the faintest sigh breathed over the embouchure will awaken a vibration; while a powerful crescendo may be obtained *without in any way affecting the pitch*.

Having tried various flutes by various makers, and made in various materials, such as silver, wood, &c., I have found that the richest and softest tones are produced by those constructed of vulcanite. The quality of tone is pure, rich, and "velvety" in the lowest octave, and clear and sweet in two upper octaves.

In comparing orchestral instruments, strings will always take the front rank. Among wind instruments the great range of the clarinet will always cause it to be regarded as the most useful. But there is a richness and exquisite sweetness, a peculiar charm, in the tone of the modern flute, which I look for in vain even in the violin: while the perfect intonation and facility of fingering, extending to remotest keys, raise its usefulness in the orchestra to the highest rank. The power also obtainable from the lowest octave, which owing to the weakness and imperfection of the old flute has been seldom used in the orchestra, will now enable it to compete favourably in this respect with the clarinet and oboe.

Can I say more to induce amateurs to take to the study of my favourite instrument? I quite agree with Mr. Lunn's remarks as to shallow, showy solos for the flute, in which the ear is tortured with the musical imitation of the motions and sounds, real or supposed, of butterflies, swallows, &c. Let us hope that an improved taste will lead amateurs to study the master-pieces of Kuhlau and others; and that our best composers will favour us, as Dr. Macfarren has done, with music of a classical form for one of the most beautiful instruments which modern ingenuity has placed in our hands.

I remain, Sir, yours obediently,

H. J. POOLE.

Stowell Rectory, Sherborne, April 9, 1879.

## NATIONAL MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me to hope that you will favour me by inserting these lines, though imperfectly written by a foreigner to your language, but a great admirer of national music.

The knowledge of national tunes was formerly considered an insignificant matter, and it was thought that any one was able to collect such pearls of art—memory of a gone musical age. To what extent the art itself has suffered by ignorant and incapable collectors, it is scarcely possible to conceive, still less to describe.

In "The Songs of Scotland," by G. F. Graham, London, 1857, vol. ii., p. 137, he says: "The musical competency of the collector is of much more consequence than is

generally supposed. He must not only be a good musician, but able to write down accurately, with due pauses, any air that he hears sung or played. Very few persons are able to do this—not one in a hundred, indeed, of amateur musicians. A very extensive knowledge of music is required for such a task; the want of such knowledge has produced the gross errors in many of our collections of Scottish music." Not only, I may add, of Scottish, but of most other national tunes.

In our days the study and collecting of national tunes has grown to a science, requiring an extensive knowledge not only of music, but likewise a solid groundwork of *humaniora*. "The Music of Ancient Nations," by Carl Engel, written only from figures on stone monuments, is a highly interesting musical history of the Assyrians. Even a musical composer of world fame, wanting an extensive learning, could not create such a work.

The Welsh air, written down by that eminent master and published in your paper of March, this year, gives the strongest proof possible, not only of the ability of Mr. Engel, but of the qualities necessary for such a task. I have never seen a national tune from the British Islands with such a "fine," considering the melodical construction—the intricate and genial connection of the different movements as well as the harmonious treatment. A life-long experience does tell me that here every note is true, neither one too much nor too little.

I am unable to resist expressing my admiration of, as well as giving hearty thanks to, Mr. Carl Engel for having saved from eternal oblivion such a masterpiece of national music as that above-mentioned "Welsh Hornpipe."

C. E. SÖDLING,  
F. R. Acad. of Music.

Weitevirk, Sweden, April 16, 1879.

#### ORGAN IMPROVEMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, Mr. Elliston, I fear, is not aware that by far the most expensive part of an organ is the mechanical portion.

To do as he has proposed, would entail an outlay quite equal to that which would provide a small and wholly independent second manual.

Here are two plans which, for their contents, can hardly be improved upon for real usefulness, I think.

Two manuals, CC to C, 61 notes. Great: open diapason, 8 feet; dulciana or salicional, 8 feet; flute harmonique, 4 feet. Swell: gamba (French), 8 feet; trumpet, 8 feet. Super octave coupler on itself. Pedal, CCC to F, 30 notes. Sub-bass or contra-bass, 16 feet. The usual couplers.

Three manuals, CC to C, 61 notes. Great: open diapason, 8 feet; flute harmonique, 4 feet. Choir: dulciana, 8 feet; flute gedackt, 4 feet. Swell: gamba (French), 8 feet; trumpet (if funds admit), 8 feet. Super octave coupler on itself. Pedal, CCC to F, 30 notes. Contra-bass (small wood open to speak quickly), 16 feet. The usual unison couplers.

Both these instruments could be built so that the soundboards should be under one table. The "power" would depend upon the scales used.

I know it to be the fashion with many organists to advocate large "swells," to meet the cost of which the instrument is cut down to two manuals; but, from rather a lengthy experience, I am persuaded that it is better to distribute the cost so as to secure three or even four manuals of small dimensions; for it is variety of effect which is to be sought rather than an overwhelming forte, or crescendo, at any rate, as the prior consideration.

I am, yours faithfully,

CARLTON C. MICHELL,  
Organist, &c., S. Michael's School, Slough.  
Aldin House, Slough, April 2, 1879.

#### THE MONOTONE AND SPEAKING VOICE IN CHURCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I felt quite relieved by the remarks of Mr. Woodward in the current number of THE MUSICAL TIMES, on the above-mentioned subject. I, for one, have often suffered from a pompous or sentimental style of delivery on the part

of clergymen who have maintained the practice of *preaching* the prayers. Moreover, I have found that wherever this plan prevails, as a general rule there will be a want of heartiness in responding, and at most the responses will sound like a confused murmur.

But while I take exception to Mr. Troutbeck's advice as to *speaking* the prayers, I gladly confess that there is much in his Primer which is worth the careful attention of all to whom it is addressed, and especially of inexperienced clergymen and organists who are attempting improvements in the musical part of divine service.

One thing in particular I heartily agree with, and that is the distinct denunciation of what has been well termed a "piebald" service, viz., a service in which while the clergyman, through want of musical ability or, more frequently, through obstinate and unmeaning conservatism of old-fashioned ways, *preaches* the prayers, the choir respond on a musical note, sometimes with an organ accompaniment. The congregation not knowing what to do, some sing the responses, some speak them, while others in despair relapse into habitual silence. Let the service be of one kind or another: (1) Fully choral; (2) monotoned; (3) or simply spoken. But any incongruous mixture of these methods is much to be deprecated as disagreeable in its general effect, and fatal in its distracting influence upon the minds of the worshippers.

Yours truly,

A. C. A. DROUGHT.

Winchmore Hill, N., April 5, 1879.

#### TO CORRESPONDENTS.

\*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. H. and P.—The hood worn by Fellows of the College of Organists is of brown silk lined with light blue.

AN OLD SUBSCRIBER.—The work mentioned is translated into English; but we cannot undertake to recommend books to students.

A. T.—The motif of the Allegretto from Beethoven's Seventh Symphony has been arranged as a Double Chant by Sir John Goss, and may be found in the "St. Paul's Cathedral Chant Book" and other collections. It is quite possible it may have been arranged as a Hymn Tune.

FRED. R. GREENWOOD.—There can be no doubt that Beethoven's "Moonlight Sonata" (as it is usually termed) was not so named by its composer. The late Herr Kellstab, in one of his Essays, compares the work to "a barque visiting by moonlight the wild coasts of the lake of the four Cantons"; and it has been said that this is the origin of the name "Mondschein Sonata."

W. W.—Application to the Chorusmaster of either Opera-house would elicit the desired information.

C. T. V.—You will find this subject discussed at some length in the numbers of THE MUSICAL TIMES for October and November, 1864; also in the numbers for March 1, April 15, and June 1, 1854. The articles in the last-mentioned numbers will be found reprinted as an introduction to Novello's quarto edition of the work.

J. A. M.—Not at every comma should a stop be made, but, as in good reading, where the sense requires it, and where a breath has to be taken. This rule prevails in the best London choirs.

AN OLD SUBSCRIBER.—We think you have no power over the composition unless you hold a written assignment direct from the composer.

NEMO.—Your best course would be to write direct to the Institution.

A CORRESPONDENT asks:—"Are gas-engines being used for filling wind-chests of organs, and if so, where can one be seen so applied, in or near London?"

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALNWICK.—To inaugurate the music classes formed at the Scientific and Mechanical Institution, in connection with Trinity College, London, a grand evening Concert, on a scale hitherto unprecedented in this town, was given in the Corn Exchange, on Thursday evening,



the 17th ult. The band and chorus numbered 170 performers, the choral selections being executed by a body of no fewer than 150 vocalists. Mr. Charles E. Moore was an able Conductor, and Mr. A. J. Gosden, As. Mus., showed himself a most skilful accompanist. The first part of the programme consisted of selections from *Judas Macabæus*, the choruses of which were excellently rendered, the solo parts being admirably sustained by Misses Picard, Cockburn, and Thompson, Messrs. T. Picard, jun., R. C. Embleton, and John Bell. The second part was miscellaneous, a feature in the selection being the performance of Mozart's Sonata in A, for pianoforte and violin, by Messrs. A. J. Gosden and B. Thompson, jun., which was warmly applauded. On the Wednesday evening before the concert, the singers assembled for the rehearsal presented Mr. C. E. Moore with a silver-mounted ivory bâton, bearing the following inscription: "Presented to Mr. Charles E. Moore, on his conducting the band and chorus of 170 performers at a concert in the Exchange, Alnwick, on the 17th April, 1879." The presentation was made on behalf of the performers by Mr. F. J. Maule.

**ABERDEEN.**—The Choral Society gave a rehearsal of Handel's Oratorio *Samson*, in the Public Hall, on the 4th ult. The chorus numbered about two voices. The soloists were Madame Ada Paterson, soprano; Madame Edwyn Frith, contralto; Mr. Sydney Tower, tenor; and Mr. Edwyn Frith, bass. Mr. W. H. Richmond presided at the organ, and Mr. Henry Nagel conducted. The solos in the Oratorio were very fairly interpreted by the principals. The singing of the choir was admirable, and evinced on the part of the members a very intelligent acquaintance with the work. The instrumental part of the rehearsal was well sustained by Mr. Richmond on the organ, and to Mr. Nagel, the energetic and conscientious conductor, a special medal of praise is due. The excellent attendance at these concerts from time to time gives satisfactory and unmistakable proof that the high-class works brought forward by the Society are not losing in favour with the public.

**ARMAGH.**—The Armagh Musical Society brought its first season to a most successful close on March 31, by an excellent performance of the *Messiah*. The principal vocalists were Mrs. Incase (amateur), Miss Cowan (amateur), and Messrs. Wentworth and Price, all of whom were highly effective. The choruses throughout were finely given, the "hallelujahs" being taken up with much point and spirit. Much credit is due to Dr. Marks for his unwearied exertions in bringing his choir to such perfection in the choruses of a work like the *Messiah*, in the short space of three months, and with but one practice a week.

**AUBURN, N.Y.**—The first Organ Recital of Mr. J. V. Flagler at the Presbyterian Church on the 7th ult. was largely attended, and his performance highly appreciated. The programme was well selected, and the local papers are most enthusiastic in praise of Mr. Flagler's playing.

**BATH.**—On Saturday, the 5th ult., a special Concert took place in the Pump Room, for which, Mr. Salmon, the indefatigable Conductor, provided an additional band and a solo vocalist as extra attractions. The band of the North Somerset Yeomanry Cavalry occupied the orchestra, the Pump Room band being placed on the dais. Madame Lily Lowe's rendering of Handel's "Angels ever bright and fair" was a specimen of simple vocalisation, which commended itself to her listeners, and secured unqualified approval. The performance of the united bands—especially in Costa's "March of the Israelites"—was exceedingly good. The Pump Room Concert, on Easter Monday, was numerously attended. Mr. Salmon's full band occupied the upper orchestra, and amongst the selections were several by the Conductor, which were greatly admired. Miss Rosa Bailey, of Bristol, was highly successful in the rendering of the four songs allotted to her, Blumenthal's "The old, old story" and Sullivan's "Golden days" being so well sung as to elicit an enthusiastic encore.

**BIRMINGHAM.**—The members of St. Mark's Advanced Singing Class gave their first Annual Concert in the Schoolroom adjoining the church, on Monday evening the 7th ult., under the conductorship of Mr. S. Richards, organist of the church. The music consisted of selections from Handel's *Messiah*; and "The King shall rejoice," Hummel's "Quintet in G major," and "March of the Israelites," which were admirably rendered, considering the short time the class has been formed. Mr. H. K. Rickard, a Birmingham student, who has carried off the highest honours at the Leipzig Conservatorium, gave a Pianoforte Recital at the Masonic Hall, on Wednesday, the 2nd ult. The programme comprised examples by Bach, Beethoven, Chopin, Haydn, Liszt, Reinecke, Rubinstein, and a Nocturne by the performer. The executive display was of the highest order, and won most enthusiastic applause. Mr. Abbott (violin), and Herr Daubert (violinello), with Mr. Rickard, performed Mendelssohn's Trio in C minor, and Herr Daubert gave a solo.—A performance of the *Messiah*, with organ accompaniment, was given in the Town Hall by the Philharmonic Union, on the evening of Good Friday. The principals were Miss Carina and Miss Edith Clelland; Mr. T. W. Hanson and Mr. Lander. The work was excellently rendered. Mr. Stimpson played the accompaniments in masterly style, and Dr. Heap conducted.—On the same evening, the Grand Assembly Room, recently erected at the lower grounds, Aston, was opened with a performance of the *Messiah*. The room is a magnificent building, capable of seating 5,000 persons. The principals were Miss Mary Davies, Madame Enriquez, Mr. Vernon Rigby, and Mr. Harrison. There was a full orchestra, which, with chorus, numbered some 400 performers, the whole being under the direction of Mr. Charles J. Stevens. The performance was very good. There is now a permanent orchestra of thirty-one performers, under the conductorship of Mr. Seaton Ricks, and on the 12th, 14th, and 16th ult., grand Promenade Concerts were held. The artists were Madame José Sherrington, Madame Enriquez, Mr. Vernon Rigby, and Mr. Cecil Tovey, vocalists, and Mr. Keppel, solo flute.—On Saturday, the 12th ult., the first of a series of Free Concerts, given by the Mayor (Alderman Jesse Collings), took place in the Town Hall. These concerts are intended for those whose opportunities of hearing high-class music are very scant. The hall was crowded with an audience composed of working-men and their families. The concert was under the direction of Mr. W. C. Stockley, and consisted of selections from the *Messiah*, *Judas Macabæus*, and the *Creation*, also part-songs, ballads, and organ solos. The solo vocalists were

Miss Eleanor Farnol, Mr. Young, and Mr. Lander, the choruses being given by members of the Festival Choral Society. Mr. Stimpson presided at the organ. Several members of the Town Council and other leading personages were present. The novel experiment was entirely successful, the audience highly appreciating the treat provided for them.

**BRADFORD.**—The fourteenth season of the Subscription Concerts came to a termination on Thursday evening, March 27, when the eighth performance was given in St. George's Hall. A somewhat larger audience than usual assembled to hear a programme of Chamber Music, performed by Dr. Joachim, Signor Piatti, Herr Straus, Herr Ries, Mlle. Krebs, and Mlle. Redeker. The selection was somewhat disappointing, only one String Quartet (Beethoven's, in F minor, Op. 95), and one Pianoforte Trio (Haydn's, in C, No. 8), being included in the programme; but the performance, it is almost needless to say, was of the highest order, and the applause throughout the Concert proved that the efforts of the eminent artists engaged were thoroughly appreciated. The songs were ably accompanied by Mr. Edward Mizdale.

**BRISTOL.**—At the service on Easter-day, in the Parish Church, the anthem was by Dr. Stainer, "Awake, awake, put on thy strength." After the service an excellent Organ Recital was given by Mr. A. S. Pratt, the Organist, to a large and attentive congregation. The selection by the Festival Choral Society, of Hermann and E. C. Winchester, *Offertoire* by Lefebvre-Wely, *Andante* by H. Smart and J. M. Fox, "Jerusalem the golden," with variations and fugue, and the "Hallelujah" chorus. It should in justice be said that the services and music generally in this church have very much improved since the appointment of the present Choirmaster and Organist.

**BRISTOL.**—At the Monday Popular Concert on March 31, at the Colston Hall, the band performed Mendelssohn's "Italian" Symphony, the Overtures to *Prometheus* (Beethoven), and *Merry Wives of Windsor* (Nicolai), Schumann's "Chant du Soir," and a Gavotte for strings only, by Bazzini, the two latter for the first time in England. Weber's grand Concerto in E flat for piano and orchestra was played by Mrs. Viner Pomeroy, and the vocalist was Mr. Herbert E. Thorndike.—On the 7th ult., the next Concert of the same series was given in the Colston Hall, when the programme was composed entirely of sacred music. It included the last two movements of Mendelssohn's "Reformation" Symphony, the Overtures to *Palestine* (Dr. Crotch), *Athalie* (Mendelssohn), and, said to be for the first time in England, Otto Nicolai's new Overture, "Ein feste Burg." Molique's March from *Abraham*, a "Lieder" (Ave Maria) by Schubert, and "Meditation" by Gounod, were also included in the programme. Miss Agnes Heathfield was the vocalist.—On Monday, the 2nd ult., the last Concert but one of the same series was given in the Colston Hall, when the band played in capital style Beethoven's Symphony in C minor, the Overture to *Jessonda* (Spohr), and *Preisica* (Weber), and the March from Wagner's *Tannhäuser*. Mrs. J. L. Jackson Roedel played for the first time in England a Concerto in B flat by John Christian Bach, in which is introduced a celebrated Scotch air, "The yellow-haired laddie"; Mr. George Horton, an oboe solo, "Liedeslied"; Mr. W. L. Barrett, Glinka's piccolo solo, "Pas des Patineurs"; and Miss C. Stevens and Mr. Dyer were the vocalists. At each of these concerts Mr. A. W. Waite was leader of the band, and Mr. George Riseley the Conductor.

**BURFORD, OXON.**—The Burford Harmonic Society gave a concert on the 15th ult. The programme included a selection of glees, the most noticeable being Macfarren's "Break on thy cold grey stones, O sea." "The Lord is a man of war" was excellently given by Messrs. Westrope and Bevans. In the second part Miss Cunningham played Pauer's "Cascade" with much effect, and encores were accorded to Mrs. Innocent for Verdi's "Doom'd an exile," and to Mr. H. Cunningham for Sullivan's "From rock to rock." The Rev. H. Barter's singing of the solo in the "Three Chafers," which was also encored, gave great satisfaction. Mr. Wells's conducting was all that could be desired.

**CARLISLE.**—On Tuesday, the 22nd ult., Mr. J. Price's Concert Party gave a Concert in the County Hall. The vocalists were Mrs. Clara Samuel, Miss Martha Harries, Mr. Price, and Mr. Lucas Williams, assisted by Mr. Thomas Hughes, harpist, and Mr. Puddicombe, pianist. Most of the members of the company are students of the Royal Academy of Music, and their tour in Cumberland during the Easter recess has been very successful.—The Carlisle Choral Society performed Mr. J. F. Barnett's Cantata, *The Ancient Mariner*, on Easter Monday, in the County Hall, to a large audience. The principal vocalists were Miss Fanny Bristow and Miss Hannah Dutton, of Manchester, Mr. J. W. Brown and Mr. Arthur Crick, of Carlisle. The local orchestra was led by Mr. Ambrose Lee, of Manchester, and Mr. William Metcalfe conducted. The performance was highly successful.

**CHERTSEY.**—The members of Mr. Fred Monk's Choir gave a successful Sacred Concert, on the 3rd ult., at the Infants' School. The following works were performed: Mendelssohn's 22nd Psalm; Mozart's Motet, No. 1, "Splendete Te Deus"; Haydn's Air and Chorus, "The marvellous work," and a new Anthem, "Fret not thyself because of the ungodly," composed by the Conductor and scored by him for orchestra for the occasion. Mr. J. S. Liddle, Mus. Bac. (of Windsor), led an excellent band, and played Mendelssohn's Violin Concerto in E minor (Op. 64) with much brilliancy.

**CHICHESTER.**—The annual Soirée of the Choral Society took place in the Assembly Rooms on the 22nd ult., when the opportunity was taken of presenting a testimonial to Mr. and Mrs. W. Dean, who have been respectively Conductor and Accompanist to the Society since its formation. The testimonial, consisting of a gold brooch and earrings for Mrs. Dean, and a silver-mounted ebony bâton and gold Albert chain for Mr. Dean, was presented by Mr. R. G. Raper, who added, as a personal gift, a gold locket for the acceptance of Mrs. Dean. During the evening an interesting miscellaneous programme was performed.

**CORK.**—The last Concert for the season of the Cork Orchestral Union was given on March 27, at the Assembly Rooms, the hall being crowded to its utmost limits. The orchestral pieces included

the Overtures to *Zanetta* and *Der Freischütz*; the "Hungarian Suite," of H. Hoffmann; the first movement of the "Pastoral Symphony," of Beethoven; Schubert's grand "Marche Héroïque" (adapted for orchestra by Mr. Atkins); and Mendelssohn's *Capriccio* for pianoforte and orchestra, the solo part admirably rendered by Mr. Arthur Hill. A novel feature was Handel's *Harp Concerto*, well played by Herr Adolf Sjöden, the Swedish harpist, who also contributed a beautiful "Romance" of his own composition. Some vocal pieces were effectively rendered by Miss Mortelle, Mrs. Brewer, Mr. W. Harvey, Mr. H. Roche, and Mr. P. St. John Murphy. Mr. R. D. Howard led the orchestra, and Messrs. Waters and Primrose did good service at the pianoforte. Mr. W. Ringrose Atkins conducted a highly efficient orchestra.

**CREWE.**—The members of the Philharmonic Society closed the season with a performance of the *Creation* in the Town Hall, on the evening of Tuesday, the 25th of March, to a crowded house. The principal artists were Miss Agnes Larkcom, Mr. W. Grayson, and Mr. Thomas Brandon, all of whom were highly efficient. The orchestra, under the leadership of Mr. S. Benn (Manchester), was supplemented by a valuable contingent from the bands of Mr. Charles Halle and Mr. Edward De Jong. The choral portions of the work were sung in such a manner as to reflect the highest credit on the conductor, Mr. F. James. Mr. George Young, the Organist of the Society, presided at the "Estey" American Organ, and discharged his duties in a highly satisfactory manner.

**DISS.**—The Diss Choral Society produced on Wednesday evening, the 16th ult., a new Oratorio, composed by Dr. Horace Hill, and it is satisfactory to know that the enterprise has been as beneficial to the Society's funds as to its reputation, since the Corn Hall, in which the concert was given, was crowded. Dr. Hill, who has arranged with great judgment his own libretto, has selected for the subject of his Oratorio the history of Nehemiah, as given in the book of the Bible bearing that name, the leading features of it being the rebuilding of the walls of Jerusalem. The solo parts were rendered by Miss Bessie Hill, Miss A. L. Moore, Messrs. H. J. Minns, Shelford Cole, W. J. Foxell, and F. Aldrich, all of whom were thoroughly efficient. The impression produced by the work was highly favourable. The second part of the Concert was miscellaneous.

**DUNDEE.**—The members of the Dundee Amateur Musical Society gave their second Concert for the season in the Kinnaird Hall, on the 4th ult. The programme consisted of selections from Cowen's *Cantata The Rose Maiden*, Mendelssohn's *Walpurgis Night*, and Kinross's chorus "The Night Dance." The choir sang clearly and with due attention to light and shade. The solo parts in the above works were well rendered by Miss Ellen de Fonblanque, Mr. Barton McGuckin, and Mr. Cecil Tovey. In the second part Miss de Fonblanque was highly successful in Hullah's "Storm" and "Love, the pilgrim," both songs eliciting warm and hearty applause. Mr. Barton McGuckin also sang with much effect two matin songs by Mr. Kinross, the Conductor of the Society. Mr. Henry Hartley presided at the piano, Mr. Hirst at the harmonium, and Mr. Kinross conducted.

**EDINBURGH.**—Professor Sir Herbert Oakley gave an Organ Recital on the 3rd ult. in the Music Class-room, Park Place, before a large audience. The programme was an interesting one, and opened with selection from Handel's *Solomon*, which included the Overture, the Choruses "The Nightingale," and "Thus rolling surges rise," with the Air, "What though I trace," and the Sinfonia to Part III. of the Oratorio. All were finely played and thoroughly appreciated. The other pieces were examples of Bach, Mozart, Beethoven, Mendelssohn, Schumann, Gluck, Kullak, and Haydn. A student also performed with much success a Prelude and Fugue by Bach, and a Motivo, "Orpheus," by Gluck.

The first Concert of the Edinburgh Select Choir, formed under the direction of Mr. Adam Hamilton last autumn, took place on the 21st ult. in the Freemasons' Hall, George Street. The programme was chiefly made up of part-songs and glees, judiciously varied with vocal solos and instrumental numbers. Madame Woycke, Miss Agnes D. Hamilton, Mr. W. Daly, and Mr. Carl Hamilton gave their aid, and the result was a very enjoyable concert. The choir, which numbers about twenty-seven voices, merits the name it has taken, for it includes many of the best choral singers in Edinburgh. A Gavotte by Bazzini, for two violins, viola, and violoncello, was well played by Miss A. Hamilton, Mr. Daly, and Messrs. A. and C. Hamilton. Two movements from a string Quartet of Haydn's (Op. 64, No. 1) were charmingly rendered by Madame Woycke, Miss Hamilton, and the Messrs. Hamilton. Madame Woycke displayed much power of execution in her performance of an arrangement by Joachim of one of Brahms's Hungarian Dances; and Miss Hamilton won a well-deserved encore by her playing of a Ballade and Polonaise by Viueuxtemps.

**ELY.**—On Tuesday, March 25, the Ely Musical Society (assisted by the gentlemen and choristers of the Cathedral choir) gave a performance of Mendelssohn's *St. Paul*, in aid of the funds of the Hunstanton Convalescent Home, in the Corn Exchange. The building was crowded by a large and appreciative audience, additional seats having to be provided before the concert could commence. The band and chorus consisted of about 140 performers, and the solos were sustained with much efficiency by Misses J. Merivale and Dimmock; Messrs. Haslop, Cox, Evans, Bidwell, Turner, Meacham, and Kempton. The performance of the Oratorio reflected the utmost credit upon all concerned; and Dr. Chipp, the talented Organist of the Cathedral, deserves hearty thanks for the care and attention he must have bestowed upon the preparation of the work.

**ENISKILLIN, IRELAND.**—On Friday evening, the 4th ult., a Musical and Literary Entertainment was given in the Protestant Hall, to a crowded audience, in aid of the Fernagh Protestant Orphan Society. An important feature in the programme was Haydn's Sonata No. 1, in G, for piano and violin, performed by Messrs. Arnold and Knightley. The vocal music was contributed by Messrs. W. C. Trimble, James Plews, Waters, and Major Sitwell, with considerable taste and effect. Mr. Arnold, Organist of the Parish Church, presided at the piano. On Easter Sunday, the following selection of music was admirably rendered by the Parish Church Choir:—At opening of noon service the introit, "This is the day" (G. A. Macfarren), Te Deum and Jubilate (Dr. J. C. Whitfield), E. anthem, "Now is Christ risen" (G. B. Allen); at evensong Gibbons's setting of the "Magnificat"

and "Nunc dimittis," anthem, "Christ being raised" (Taylor). The Organist, Mr. Arnold, played most appropriate selections from Handel's *Messiah*.—On Easter Monday the annual Soirée was held in Lisbellan Orange Hall, when the Choir of Enniskillen Church sang several part-songs with effect. The solo vocalists were Miss Weemer, Miss McKeugne, and Miss Lockmine. The chair was occupied by Councillor Jonstone, J.P.—On Easter Tuesday an Entertainment was given in the Town Hall to an overflowing audience, in aid of the Islandula Fund. The band of the Welsh Fusiliers, under Herr Gecks, gave selections at intervals, and songs and duets were sung by local amateurs. Mr. Arnold presided at the piano.

**EXETER.**—The second Easter Festival in connection with the Western Counties Musical Association took place at the Victoria Hall, on the 15th ult. The greatest praise is due to the Rev. C. S. Bere, Rector of Upman, who conceived the establishment of this Association, and to his able conductor Mr. George Hirtzel. The Oratorio chosen was Mendelssohn's *Elijah*, which was admirably rendered by a choir of upwards of 300 voices, united to a well-selected band, numbering about fifty instruments. Mr. Henry Leslie conducted. The professional vocalists were Mrs. Osgood and Mrs. Turner (soprano), Miss Grace Godolphin (mezzo-soprano), Madame Mudie-Bolingbroke (contralto), Mr. Joseph Maas (tenor), and Mr. Thurlay Beale (bass).

**GLASGOW.**—A Concert was given by the members of Kinning Park Parish Church Musical Association, in Kinning Park Parish Church, Scotland Street, on Tuesday, March 25. The programme consisted of sacred and secular selections. Among the pieces sung by the Choir were "The Gloria," from Mozart's Mass in C, two choruses from *Actis and Galathea*, and Bishop's chorus, "The chough and crow," which were particularly well rendered. The choir was ably conducted by Mr. E. B. Conner; and Mr. John Conner, Organist to the church, accompanied with his usual care and good taste.

**GLOUCESTER.**—The Gloucestershire Philharmonic Society was inaugurated by a general meeting of the members in the Abbot's Hall, at the Palace, on the 23rd of January, under the auspices of the Lord Bishop of the Diocese and Mrs. Eliott. Up to the present time about 220 members have joined the Society, and the first Concert took place in the Shire Hall, on the afternoon of Wednesday, March 26. The works selected for performance were Beethoven's Mass in C, and Mendelssohn's *Hymn of Praise*. A full band, chiefly professional, was provided, and was led by Mr. A. Burnett. The music was, on the whole, well executed, and gave evident satisfaction to a large and appreciative audience. All the solo parts were sung by amateurs, those in the Mass by Miss Wood, soprano; Mrs. Eliott, alto; Rev. H. Kynaston, tenor; and Rev. S. R. Majendie, bass; those in the *Hymn of Praise* by Miss Eliott, Mrs. Ferguson, Mrs. Daubeny, and Mr. Thorley. The choruses were given by the Members of the Society with the aid of a portion of the old Gloucester Choral Society. The performance of the orchestral movements of the *Hymn of Praise* by the band was excellent, and elicited warm and well-deserved applause. The musical arrangements were made, and the performance admirably conducted, by the Cathedral Organist, C. Harford Lloyd, Esq., Mus. B., who is the Society's appointed Conductor.

**GOOLE.**—Mendelssohn's *Athalie* was given at the Concert of the Goole Choral Society on Friday evening, the 4th ult., in the Alexandra Street Schoolroom. The chorus numbered over ninety. Mr. James Milnes acted as Conductor and Accompanist, and the programme (the second part of which was miscellaneous) was well rendered. The performance of *Athalie* occupied the earlier part of the concert. In Mr. Milnes's hands it is needless to say that the Overture and "War March of the Priests" were done as much justice to as could be expected on a single instrument. Upon Mrs. Haigh devolved the chief burden, but she was not in such good voice as usual, evidently labouring under indisposition. The choruses were on the whole well given, and the narrative portions were effectively recited by Mr. Amos Gooderidge. The concert was a satisfactory one throughout, and the Society may be fairly congratulated on the result of its year's work.

**HANLEY.**—The Hanley and Shelton Philharmonic Society's second Concert was given at the Imperial Circus on the 17th ult., the principal portion of the programme being devoted to the first and second parts of Haydn's *Creation*. Miss Mary Davies, Mr. E. Lloyd, and Mr. Thurlay Beale rendered the solos in this work with marked success; and a choir of nearly 200 voices gave the choruses with excellent effect. In the miscellaneous part of the concert several part-songs were finely sung by the choir. The concert was ably conducted by Mr. F. Mountford.

**HETTON-LE-HOLE, DURHAM.**—On Good Friday evening, the 11th ult., the Oratorio *Judas Macabæus* was performed in the Methodist Chapel by the Choral Society, to a large audience. The principal vocalists were Mrs. Shepherd, Miss Lonsdale, Mr. D. Whitehead, and Mr. Grice. Leader of the band, Mr. Ferry; Organist, Mr. Shepherd, A.R.A.M.; Conductor, Mr. R. Strachan.

**HEXHAM.**—To Mr. John Nicholson, the Organist of the Abbey Church, is due the credit of having taken the initiatory steps towards the production, for the first time in Hexham, of Handel's Oratorio *The Messiah*, and on him, we believe, devolved the responsibility attaching to its performance on Thursday, the 10th ult., in the Town Hall. The chorus consisted of forty-eight voices—eighteen trebles, nine altos, nine tenors, and twelve basses; the principals were Mrs. W. W. Wilson (soprano), Mr. Heddley (alto), Mr. W. J. Pletts (tenor), and Mr. Metcalfe (bass). Mr. W. Wilson presided at the organ, and Mr. John Nicholson accompanied on the pianoforte. Mr. Metcalfe, in addition to his duties as a soloist, officiated as Conductor—a position which his large experience and musical ability eminently qualified him to fill. The choruses were given with great precision, steadiness, and accuracy; and the members of the Choir, as well as their teacher, Mr. Nicholson, are deserving of unqualified praise.

**HIGH WYCOMBE, BUCKS.**—On the 16th ult., the Choral Association gave its second Concert of the season. The programme comprised a selection of vocal and instrumental music, solo and concerted. Among the vocal pieces, mention must be made of Thorne's part-song, "The Lake and Waterfall," Blumenthal's song, "Life" (well sung by Mrs. Webb), and Hatton's song, "The Lark now leaves," well sung by

Miss Emily Butler. Mr. J. S. Liddle's playing of a "Valse de Concert" (Kalliwoda), and a Bolero by Mosezkowski elicited much applause. Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon., conducted, and played the "Adagio" and "Rondo," from Beethoven's "Sonata Pathétique," and a "Nocturne" and "Polonaise" by Chopin.

**HOLYWOOD, BELFAST.**—On the 10th ult. the first of a series of Recitals was given on the organ of the Parish Church by Mr. W. F. W. Jackson, Mus. Bac., Oxon., the recently appointed Organist. The programme, which was well selected, was listened to with much interest by a large audience.

**HYERES (SOUTH OF FRANCE).**—The English Philharmonic Society of Hyeres gave its third and last Concert this season at the Theatre, on Saturday, March 29. The celebrated Marseilles Quartett Party, composed of Messrs. Millont, Zaufenberger, Aubert, and Casella, gave an admirable rendering of Beethoven's 2nd Quartett for strings; and a pianoforte Quintett, by Schumann, was also finely given by the above-named artists and M. Cahen, a pianist of great merit, and Prix de Rome of the Paris Conservatoire. The vocal and instrumental solos were all excellent of their kind, especially two small pieces for the violoncello, by Popper and Offenbach, splendidly played by M. Casella, a young artist of very great talent.

**LEEDS.**—At the Concert of the Philharmonic Society which took place at the Town Hall on the 15th ult., the whole programme consisted of compositions which have never previously been heard in Leeds. The most important work was the Sixth Chandos Anthem, one of the finest of the twelve composed by Handel. The second and fifth numbers, which are unaccompanied choruses, were so well sung as to be redemanded in a manner that would admit of no denial. Astorga's *Stabat Mater*, a grand setting of the old hymn, and Schubert's Cantata *The Song of Miriam*, which abounds in lovely melody and magnificent choral effects, were also highly appreciated. The soprano solos were well sung by Miss Arthur, who possesses a fine voice and admirable style. Mr. Thornton Wood sang the bass music with much success, and Miss Dixon and Mr. Verney Binns sustained the contralto and tenor parts. Mr. James Broughton, the efficient Conductor of the Society, made the very best of the materials at his command, and Mr. Alfred Broughton rendered excellent service at the organ.

**LEICESTER.**—The new Choral Society gave a performance, on March 31, in the Temperance Hall, of Sir M. Costa's Oratorio *Eli*, with a band and chorus of about 300 performers. The principals were Madame Lemmens-Sherrington, Miss Martha Harries, Mr. B. McGuckin, Mr. R. C. Allen, and Mr. Thurler Beale, all of whom were thoroughly successful—Madame Lemmens-Sherrington in "I will extol Thee," Miss Harries in the Morning Hymn, and Mr. McGuckin in the grand War Song, eliciting warm and well-deserved applause—and the choruses being given throughout in a manner highly creditable to the Society. The band was everything that could be desired. Mr. H. B. Ellis (Organist of St. Mary's) presided at the harmonium, Miss Clowes at the harp, and Mr. Hancock, Mus. Bac., conducted.

**LIVERPOOL.**—The eighty-third Anniversary Dinner of the Apollo Glee Club, which is the oldest Society of the kind but one in England, took place on the 3rd ult. Mr. Joseph Queen presided; Messrs. W. Laidlaw and T. Armstrong being vice-presidents. An excellent selection of glees by Webbe, Dr. Calcott, Dr. Jno. Clark, Bishop, Battye, Hutton, Geo. Holden, Danby, &c., was well rendered by the performing members. Mr. Joseph Skeaf presided at the piano. During the evening a testimonial was presented to Mr. J. B. Clarke, who for many years has acted as honorary secretary.

**LANIDLOES.**—A Concert was given, on the 10th ult., in aid of the Baptist Church Building Fund, the majority of the performers engaged comprising a choir of upwards of seventy voices, a numerous orchestra, and several soloists chosen from the juvenile portion of the inhabitants of the locality. The performances of the choir choruses from Handel, Haydn, &c., were quite up to the average of the excellent choral-singing in this locality; and much credit is due to the able Conductor, Mr. Hugh Jennan, who evidently has spared no pains in the training of either the singers or the instrumentalists, the band playing with much effect several selections from Verdi, Donizetti, &c. The juvenile soloists were the Misses George and Florence Kitto (Lanidloes) and Owen (Newtown), and the adult principal singers Messrs. W. Francis (tenor) and W. Jenkins (bass). The only professional engaged was Miss Jeannie Rosse, of the Royal Academy of Music, who was most successful in all her songs. The accompaniments were ably played by Miss Littlehales (Oswestry) and Miss Kitto and Mr. A. Morris (Lanidloes).

**LYNDHURST.**—The Lyndhurst Choral Society gave its last Concert for the season on Thursday, the 17th ult. The first part consisted of Sir W. S. Bennett's *Woman of Samaria*. The vocalists were, Hon. Mrs. Robinson, Miss Baldock, Rev. E. B. Brackenbury, and Mr. G. Wade, who ably filled the place of Mr. W. F. Summers (prevented by indisposition from appearing). Mrs. Macleay presided at the piano, and Miss Burrard at the harmonium. The solos were exceedingly well rendered, and the choruses given with the utmost care and precision. A miscellaneous part followed, when Mr. A. H. Lushington gave a song, and Mr. J. Kidgway, R.A.M., a piano solo. Conductor, Mr. E. Hammick.—An Organ Recital was given in St. Michael's Church, on Monday the 21st ult., by Mr. W. F. Summers. Among the pieces performed were, Largo from Symphony in G (Haydn), Fugue on Choral in G (Krocker), and Fugue in G minor (Bach). The programme was interspersed with selections from the *Woman of Samaria*, performed by the Lyndhurst Choral Society.

**MAIDSTONE.**—A Concert was given on the 18th ult. at the Concert Hall, by Mr. Francis Howell, whose Cantata entitled *The Song of the Months* formed the principal feature in the programme. Of the merits of the Cantata as a musical work there can be no doubt. Throughout the music is pleasing and effective, and is extremely creditable to the composer. In order to produce the composition in an attractive manner considerable pains had been taken. A numerous chorus had been carefully trained, and the principal vocalists were Miss Ellen Horne, Mr. Morris, Mr. Crowe, the Rev. T. Constable and Mr. H. C. Pearson. Mr. Howell acted as Conductor, Mr. Sidney H. French ably presided at the pianoforte, and the band was thoroughly efficient. The second part of the concert was miscellaneous.

**MIDDLESBOROUGH.**—On Thursday evening, the 17th ult., the first Subscription Concert of the season was given by the members of the Middlesborough Philharmonic Society. The Orchestra, which is considered a very good one, gave, under the able conductorship of Herr Grönings, a good rendering of Beethoven's No. 1 Symphony, the *Entr'acte*, *Rosamunde*, Act 2, Schubert, and the Overtures to *Semiramide*, and *Guy Rannering*. Madame Patey and Mr. Barton McGuckin were the solo vocalists. Mr. Rudersdorf contributed a violoncello solo, which was excelled, and Mr. Kearney gave an excellent rendering of Vivier's Romance for Horn.

**MONTREAL.**—The first of the series of classical Chamber Concerts, under the direction of Mr. F. E. Lucy-Barnes, R.A.M., took place in the Synod Hall, on Tuesday evening, March 18, before an audience which completely filled the hall, and included a large number of the musical profession. The programme comprised two Trios for pianoforte (Mr. Barnes), violin (Mr. Maffre), and violoncello (Mr. Reichling), a duet for violin and piano, two pianoforte solos, and two songs, all of which were most efficiently rendered. Mrs. Barnes sang, as she always does, like a thorough artist. The exquisite pathos of Schubert's "Meine Ruh ist hin" was most effectively brought out, and Henry Smart's bright and graceful song, "The birds were telling one another," was charmingly sung. On Mr. Barnes's pianoforte playing we need not dilate, suffice it to say that, great organist as he is, as a pianist he is fully as good. Praise must also be awarded to Miss Holmes, whose rendering of a Gavotte, by Saint-Saëns, on the pianoforte, was much admired.

**MORECAMBE.**—On Tuesday evening, the 22nd ult., the members of the Morecambe Choral Society gave a highly successful Concert to a numerous and fashionable audience. The first part of the programme consisted of selections from *Judas Maccabæus*, *Elijah*, and Mendelssohn's *Loebesang*. The second part was miscellaneous. The solos and duets were well rendered by Miss Curwen, Miss Asquith, Miss Shaw, Miss Holmes, Mr. Holmes, and Mr. Atkinson; Mr. T. Wilson acted as Accompanist. The choruses were rendered in a creditable style. "Let all men praise the Lord," "Sing unto God," and Gounod's setting of Psalm 137, "By Babylon's Wave," receiving marked favour. Mr. W. W. Wilde conducted.

**NORTHAMPTON.**—The members of the Northampton Choral Society gave their third and last Concert of the season on Thursday, the 17th ult. Mozart's *Twelfth Mass* and Macfarren's Cantata, *May Day*, being chosen for performance, with a miscellaneous selection between. The soloists were Miss Arthur (soprano), Miss Annie Butterworth (contralto), Mr. Frank Boyle (tenor), and Mr. Edley Swift (bass). Mr. Noah Pratt was the Conductor. There was a very good attendance, although not so large as on previous occasions.

**NORWICH.**—Haydn's Oratorio, *The Seven Words of Our Redeemer on the Cross*, was given in its entirety at the Cathedral on Good Friday evening, before an exceedingly large congregation. Following the original design, the Very Rev. the Dean of Norwich delivered a short address on each of the seven sentences, which was immediately followed by the corresponding movement in the Oratorio. The effect was very impressive. This was specially marked by the reverent attention of the vast congregation assembled in the grand old building. The performance of the work was exceedingly good throughout, Dr. Gladstone presiding at the organ with great ability and judgment. The service commenced and concluded with prayer.

**PENNINGHAME, N.B.**—On the 2nd ult., Mr. S. W. Pilling, of Bolton, gave a Recital on the new organ in Penninghame Church, recently erected by Mr. Harston, of Newark. The programme was selected from the works of Wely, Wesley, Mendelssohn, Schubert, Lemmens, W. S. Bennett, G. Merkel, and F. Lux. The entire scheme was rendered with Mr. Pilling's well-known ability, and met with the hearty approbation of a numerous audience. Various vocal pieces were given by the choir, assisted by a few friends, under the conductorship of Mr. McDowall.

**ROCHDALE.**—The sixth season of the Amateur Orchestral Society was brought to a close on Tuesday evening, the 1st ult., by a Concert, which was very successful. There was some good solo playing, especially that of Mr. W. E. Holt, Mr. Nichols, and Mr. F. J. Hill; Mr. Hill also played the accompaniments with admirable skill and judgment; Mr. Sedgwick conducted. The vocalists were, Miss Carina Clelland and Mr. H. Green.

**SHERBORNE.**—An excellent Concert was given by the Sherborne School Musical Society, on Easter Monday, in the enlarged School Chapel. The programme included the instrumental movements of Mendelssohn's *Hymn of Praise*—which were rendered most effectively—and selections from the *Messiah*, the solo parts in which were admirably sustained, and the choruses—especially the "Hallelujah"—sung with a precision which reflected the utmost credit on the indefatigable Conductor, Mr. Louis N. Parker.—On the following evening the Sherborne Musical Union gave a Concert, in the Assembly Rooms, at the Digby Hotel, which were filled to overflowing. The early portion of the programme was devoted to the first part of *Elijah*. The vocalists were Mr. R. Ensor, Mrs. Car Glyn, Miss Blakeway, Messrs. Hayden, Goldsmith, and Price. The choruses were finely sung throughout, "Thanks be to God" being especially worthy of praise. The second part of the Concert was miscellaneous, and concluded with Mr. Eaton Faning's spirited chorus, "The Song of the Vikings." Mr. Louis N. Parker was again a highly efficient Conductor.

**SOUTHEND.**—A very successful performance of Haydn's Oratorio, *The Creation*, was given in the Public Hall, on the 19th ult., in aid of the Organ Fund of Canvey Island Church, the soloists being Madame Edith Wynne, Mr. A. J. Thompson, and Mr. H. G. Froome; and the band and chorus consisting of members of the Sacred Harmonic Society and the Handel Festival Choir. Madame Wynne gave a most artistic rendering of the soprano music, the *Airs*, "With verdure clad," and "On mighty peaks," being loudly applauded. Mr. Thompson was very efficient in the tenor solos, and secured a well-merited encore for "In native worth." Mr. Froome, who possesses a fine deep voice, gave the bass music throughout with great care and telling effect. His rendering of the *Air*, "Rolling in foaming billows," being especially successful, and the finish on the lower D eliciting universal applause. The chorus, though few in number, did their work remarkably well.



"The Heavens are telling" and "Achieved is the glorious work" being given with much spirit. The band, under the leadership of Mr. Bent, though in one or two instances a little unsteady, performed their part with considerable credit. Mr. Tomling very efficiently conducted and Mr. J. Lilly presided at the pianoforte. The audience was numerous and fashionable, and included a large number of the clergy of the district and their friends.

**SOUTH WEALD.**—The Rev. C. A. Belli, the late vicar of South Weald, has added yet another to the memorials which already existed to show his interest in the parish which he served so long and so well, by presenting to the Parish Church a very handsome new organ, the erection of which was so timed that its opening might take place on Easter Sunday. The organ was built by Messrs. Conacher and Co., of Huddersfield, from the specification of Sir Herbert Oakeley, Mus. Doc., Professor of Music in the University of Edinburgh, who presided at the instrument, and at both the morning and evening service performed with his usual ability an excellent selection of classical music. The cost of the organ was £600. It is enclosed in a massive case of stained oak, richly worked, the front pipes being of pure tin, burnished.

**ST. ANDREW'S, N.B.**—On Tuesday, the 15th ult., the members of the University Musical Association gave their first Concert, in the United College Hall, before a large and fashionable audience. The programme consisted principally of part-songs, solos, trios, vocal and instrumental duets, &c., all of which were well sung, under the Conductorship of Mr. Charles Freeman, to whom great credit is due for having so effectively trained the Society.

**TAMWORTH.**—On Thursday evening, the 17th ult., a Concert was given in the Town Hall, in aid of the funds of the Young Men's Institution, so long conducted by Mr. J. Thompson. The artists were Mr. Gregory, Mus. Bac., Organist of Boston Parish Church; Mr. Wadely, Organist of St. John's, Kidderminster; Mr. Creswell, Organist of St. Peter's, Drayton Bassett, and to the Right Hon. Sir Robert Peel; Mr. T. Higgins and Miss Laura Sapey. Miss M. Miner and Mr. J. A. Schofield were the vocalists.

**TUNBRIDGE WELLS.**—The precedent established last year by the Tunbridge Wells Vocal Association giving during the Lenten season their Annual Concert, and the success it achieved, induced the committee this year to fix on the same season for the performance of Handel's sacred Oratorio, the *Messiah*, which took place at the Great Hall, on Monday evening, March 31, before a crowded audience. The principal parts were most efficiently rendered by Miss José Sherrington, Madame Poole, Mr. Guy, and Mr. Pope; and the choruses—especially "And the glory of the Lord," "For unto us," the "Hallelujah," and "All we like sheep"—were sung with much precision and effect. Mr. Irons conducted, and Mr. Clarke (Organist of Rushall Church) presided at the harmonium.

**ULVERSTON.**—Mrs. William Salmon gave a Concert on the 16th ult. The vocalists were Madame Edith Wynne, and Miss Wakefield, a pupil of Signor Randegger, who was very successful in all her songs. Miss Pattinson, Organist of Trinity Church, played the accompaniments with much ability.

**VENTNOR.**—The Ventnor Choral Society gave the last Concert of the season on Monday evening the 21st ult. Rossini's *Stabat Mater* occupied the first part of the programme, and the second part was miscellaneous. The principal vocalists were, Madame Worrell, Miss Ellen Wallace, Mr. R. Roche, and Mr. J. Jones, who were supported by an efficient band and chorus. Mr. Charles Fletcher, leader of the band, was encased in his violin solo; and Master Edwin Lemare (holder of the Sir John Goss scholarship) elicited well-deserved applause for his pianoforte performance. Mr. Lemare (Organist of Holy Trinity Church), the Conductor of the concert, deserves great praise for the manner in which he has trained the choir.

**WARRINGTON.**—Mr. Pattison's new Cantata, *The Ancient Mariner*, was given at the Public Hall, on Wednesday the 16th ult. The hall was crowded to excess, and the performance most successful.

**WINDSOR.**—Messrs. Christian and Mellor, of the Eton College Choir, gave a Concert in the Town Hall on the 16th ult. The artists engaged were Miss Kate Baxter, Madame Wells, Mr. C. Lawrence, Mus. Bac., Oxon., and Mr. H. Nicholson. The profits of the Concert, above £25, have been handed over to the Mayor of Windsor in aid of the Isandula and Rorke's Drift Widow and Orphan Fund.

**ORGAN APPOINTMENTS.**—Mr. George H. Foster, to St. Andrew's, Worcester.—Mr. W. T. Russell, Organist and Choirmaster to St. Saviour's, Warwick Road.—Mr. Charles Edward Butcher, Organist and Choirmaster to St. Margaret's Church, Anfield, Liverpool.—Mr. H. J. Elder, to Latimer Congregational Church, Mile End, E.—Mr. Arthur Godfrey, Organist and Choirmaster to the Parish Church, St. Leonards-on-Sea.—Mr. H. Austin Storry, to H. M. Dockyard Church, Portsmouth.

## OBITUARY.

On March 20, at No. 35, Holly Avenue, Newcastle-on-Tyne, THOMAS STORRY, aged 66 years.

On the 4th ult., at Great Coram Street, Russell Square, WILLIAM A. B. LUNN.

On the 5th ult., at Chichester, WILLIAM KEN WESLEY, M.R.C.S., the youngest son of the late Dr. SAMUEL SEBASTIAN WESLEY.

On the 10th ult., at her residence at Brighton, ANNETTE SALAMAN, the youngest daughter of the late SIMEON KENSINGTON SALAMAN, Esq., formerly of Baker Street, and sister of CHARLES K. SALAMAN, of 24, Sutherland Gardens, W.

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